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THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 20, 1919

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THE NATIONAL THEATRICAL WEEKLY

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# The NEW YORK CLIPPER

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## PLAN SOCIETY OF THEATRICAL SOLDIERS

### WILL JOIN AMERICAN LEGION

For the purpose of forming a Post of the American Legion to consist of theatrical men who took a part in the war, a preliminary gathering of actor folk and publicity men met at Keen's Chop House, on Forty-fourth street, Monday afternoon on the invitation of Wells Hawks, Walter F. Wanger, George S. Wheat and William G. Newman, who stood sponsors for the proposed organization.

Wells Hawks was elected chairman of the meeting, while Ralph Navarro, of the H. & H. Moving Picture Productions, was appointed temporary secretary. On account of the actors' parade and the strike, many who would otherwise have been present were absent. Among those who are expected to join are Charles B. Dillingham, Earl Booth, Everett Butterfield, Martin Casey, James Loughborough, William Harrigan, and others who could not put in an appearance at the preliminary meeting.

The committee on membership, inviting all of the White Light's soldiers to a meeting at Keen's Chop House on Friday at 4 o'clock, consists of Wells Hawks, William H. Cook (Fox Film Company), F. W. Stokes, the vaudeville agent; Louis B. O'Shaughnessy, of the Yale Club; Howard J. Green, a theatrical newspaperman; Otto Henkel, an actor; John Donovan, Lawrence Schwab, a vaudeville agent; Ralph Navarro and Jacques Kopstein, moving picture producers.

The meeting was attended by Frank Nickerson, a representative of the American Legion, who explained the purposes of the organization and will act as organizer until the post obtains its charter. It has been suggested that the post be known as the Drew Post, in honor of Sidney Drey's son, who was killed overseas.

### ALEX CARR LEAVES WOODS

After being under the management of A. H. Woods for the last three years, during which time he appeared with Barney Bernard in the "Potash and Perlmutter" plays, Alex Carr has left the Woods management and is now preparing to appear under his own management in a new three-act comedy called "The Rounder."

The play was written by Ben Harrison Arkow and a corporation called the Alexander Carr Corporation has been organized to produce it. Other principals thus far chosen to support Carr are Sam Sidman and Mattie Keen. The play was to have gone into rehearsal last week, but they have been postponed until after the actors' strike is settled.

### P. F. SHEA BUYS HOUSE

P. F. Shea, the manager, last week purchased the four-story studio apartment house at 414 Riverside Drive, which he will remodel. Harry S. Hechheimer was the attorney in the deal.

### GOLDWYN SIGNS JACK PICKFORD

Jack Pickford celebrated his twenty-third birthday last Saturday by signing a contract with the Goldwyn Company. Under the terms of the contract he will appear in pictures for the next three years exclusively for the Goldwyn Company, at an average weekly salary of \$2,750.

The contract, drawn by Nathan Burkan, Pickford's attorney, also provides that he is to appear in a total of eighteen pictures at the rate of six each year. The first in which he will appear is "The Little Shepherd of Kingdom Come," from the novel by John Fox, Jr.

Following the signing of the contract late Saturday afternoon at the Goldwyn offices, Pickford went to his home in Great Neck, which he rented from Raymond Hitchcock for the summer. There, his wife, Olive Thomas, the former Ziegfeld "Follies" show girl, who is now a motion picture star appearing in Selznick pictures, arranged a birthday party in his honor. The guests included Blanch Ring, Charles Winninger, Thomas Meighan, Tony Moreno, Marshall Neilan and Nathan Burkan.

On Monday of this week, Pickford left for the Coast, where he will begin working in his first picture for the Goldwyn Company almost immediately after his arrival in Los Angeles.

### SUES WILLIAM ELLIOTT

A judgment was obtained by default early last week against William Elliott, erstwhile member of the firm of Comstock, Elliott and Gest, who withdrew from that firm several months ago and is at present in London, amounting to \$525 and in favor of Mrs. Bella Howard, who sued to recover on a promissory note given by Elliott for money loaned.

According to Edwin Simpson, Mrs. Howard loaned Elliott money which the latter used in conducting his theatrical affairs over a year ago. Most of the money thus obtained by him, Elliott paid back. But the attorney says that there remained a balance of more than \$1,000 which Elliott failed to pay when due, Mrs. Howard holding Elliott's note as security.

She brought suit for the full amount, and from time to time, while the suit was pending, Elliott paid back various sums. When he left for Europe about two months ago there was still a balance due, it is claimed, of almost \$500. With interest and costs the amount was brought up to \$525 and a judgment for that amount was obtained.

The plaintiff's attorney stated early this week that he was preparing to attach moneys he claimed was still due Elliott from the firm of Comstock, Elliott and Gest.

### ZIEGFELD GETS "VILLAGE" GIRLS

Flo Ziegfeld's eye for the pulchritudinous among one of the best known of our sexes, namely, the female, led him down to the rival "Follies" show in Greenwich Village last week and the result is the show downtown is minus three of its most finely proportioned and photographed show girls.

The girls Ziegfeld gathered from the rival show are: Irene Matthews, Irene Marcellus and Billy Weston, this trio being lured to the New Amsterdam Roof, where they are scheduled to appear in the "Frolic" shows by Ziegfeld's offer of \$75 a week to each of them.

## STAGE HANDS, TO AID ACTORS, MAY PULL NATION-WIDE STRIKE

### President of International Alliance Says His Union and Musicians Will Go the Limit to Help Win— More Houses Closed

A nation-wide walk-out of stage hands and musicians growing out of the strike started by Charles C. Shay, president of the International Alliance of Stage Employees and Machine Operators, on Saturday night, is a probability unless the strike of actors now on is shortly ended. On Monday night the strike of the musicians and stage hands extended to four more Broadway theatres, with more walk-outs of a similar nature slated to follow.

Shay early this week stated that although he regretted to be forced to call a strike, the union is determined to go the limit if no settlement is reached.

These sympathetic strikes were called suddenly and unexpectedly, for it had been ascertained from reliable sources that the stage hands would not walk out for at least some time to come nor without giving notice. The reason for the change in their decision is laid to the fact that the managers resorted to the bringing in of the Danbury Hatters' case which, the stage hands claim, was done to intimidate the actor and to hold a managerial club over him. This action on the part of the managers is claimed to have aroused the wrath of not only the stage hands but of organized labor and to have changed the attitude of the unionist from one of almost indifference to hot resentment and a desire to aid the striking actors in every way possible, as fellow trades-union workers.

On Monday night the following theatres and shows were dark: Cohan and Harris, "The Royal Vagabond"; Knickerbocker, "Listen, Lester"; Century, "Chu Chin Chow"; Century Roof, "Midnight Whirl"; Shubert, "Oh, What a Girl"; Lyric, "The Five Million"; Broadhurst, "The Crimson Alibi"; Republic, "A Voice in the Dark"; Princess, "Nightie Night"; Gaiety, "Lightnin'"; Globe, "She's a Good Fellow"; Forty-fourth Street, "Gaieties of 1919"; Maxine Elliott, "39 East"; Amsterdam, "Ziegfeld Follies"; Cort, "A Regular Fellow"; Amsterdam Roof, "Midnight Frolic"; Forty-eighth Street, "Those Who Walk in Darkness"; Selwyn, "The Challenge"; Astor, "East Is West."

Shows that are now running but which may feel the effect of a strike order at any time are the Booth Theatre, "The Better 'Ole"; Winter Garden, "Monte Cristo, Jr."; Playhouse, "At 9:45."

Shows that seem to be exempt from the strike are the Fulton, "John Ferguson"; Miller, "La La Lucille"; Greenwich Village, "Greenwich Village Follies"; Casino, "A Lonely Romeo"; Liberty, "Scandals of 1919"; Central, "Peek-a-Boo."

Otis Skinner, who is spending his vacation at Estes Park, Colorado, has resigned from the Equity Association.

Monday night added four more theatres to the actors' score when the stage hands and musicians, following the lead that their fellow-unionists had laid down on the previous night, walked out of the following theatres: Selwyn, "The Challenge"; Astor, "East Is West"; Forty-eighth Street, "Those Who Walk in Darkness"; and "The Midnight Frolic" on the New

Amsterdam Roof. History repeated itself so far as the details of the walk-outs were concerned. Word did not reach the managers until it was nearly time for the curtain to rise, and then announcements were made to crowds of disappointed patrons that they could report to the box-office and get their money back, it being impossible to give a performance.

No new shows opened.

Despite a persistent rain, the striking actors held a parade on Monday, as had been scheduled. This is probably the first time that strikers ever received permission from the police to parade. The event was made even more spectacular by the fact that the rain did not dampen the actors' spirits, the parade taking place just as it had been planned with about twenty-five hundred actors, stage hands and musicians in line.

The shows that were represented in the parade were as follows: "Lightnin'," "Chu Chin Chow," "Better 'Ole," "39 East," "A Bashful Hero," "At 9:45," "The Royal Vagabond," "Oh, What a Girl," "Adam and Eva," "Nightie Night," "Follies," "Gaieties of 1919," "Crimson Alibi," "Five O'Clock," "Listen, Lester," "She's a Good Fellow," "Somebody's Sweetheart," "Just a Minute," "Please Get Married," "Seven Miles to Arden," "Experience," "A Prince There Was," "East Is West," "First Is Last," "The Challenge," "Purple Slipper," "Little Simplicity," "The Passing Show," "A Voice in the Dark," "Too Many Husbands," "The Five Million," "Oh, Lady, Lady," "Maytime," "Sometime," "Monte Cristo, Jr." and "She Would and She Did."

The parade took about twenty-two minutes to pass a given point and marched well, considering the inclement weather.

The managers remained inactive on Monday, except that they were granted an injunction by Judge Richard Lydon, restraining Ed Wynn from appearing on the stage at the Lexington Theatre on the grounds that he had a contract with the Shuberts. Wynn performed, however, as per program, but, instead of "appearing on the stage" sought to get around the injunction by standing in the orchestra pit and doing his act as if he had just gotten out of his orchestra seat to talk to the audience, and, in the words of one of the Equity officials, "anyone has a right to talk."

"We are making this case against Wynn a test case," stated William A. Page earlier in the evening. "We could have brought similar injunctions against almost every one in the show, but one will be enough to score our point and to prove the validity of our contract. We had no desire to break up the show."

William Klein was the attorney who obtained the injunction against Wynn.

According to Captain Everett Butterfield, who had charge of the Lexington show, the first night netted between \$5,000 and \$6,000, leaning toward the latter

(Continued on page 32.)



## DEMPSEY SHOW TO CHARGE \$3.50 TOP ON ROAD TOUR

After Playing St. Louis This Week, Will Open in Detroit, Philadelphia, Pittsburgh, Chicago and Then New York

CHICAGO, Ill., Aug. 14.—The Jack Dempsey All-Star Vaudeville Show will open in St. Louis August 17 for one week's engagement, closing there the following Sunday night. The company will be composed of Jack Dempsey, Angel Sisters, Million Dollar Dolls (tabloid), "An Heir for a Night," Bertha Jane Gilbert and three other vaudeville acts.

Raymond Jacoby, of Linick and Jacoby, announced to THE CLIPPER that the prices governing the show will be the same as charged by Ziegfeld for his "Follies" production, \$3.50 top.

The company has been routed as follows: August 25, New Detroit Opera House, Detroit, Mich.; September 1,

Colonial Theatre, Chicago, Ill.; September 8, Metropolitan Opera House, Philadelphia, Pa.; September 15, Nixon Theatre, Pittsburgh, Pa.

The route from Pittsburgh has not, as yet, been completed, but the company will be taken into New York City, where a theatre is being arranged for them.

The production will have three on the managerial staff back with the show and four in advance. The four in advance will be headed by Billy McCarney, who will be assisted by Dana Hayes, Frank Raymond and Larny Litchfield. The managerial staff back with the show will be composed of Nel Holmes, assisted by Norman Fields and Johnny Jones. The aggregation will travel in private cars.

### FRANK GERSTEN SUED

Frank Gersten, the burlesque producer, and his wife, Adeline Gersten, are being sued in the City Court by Leon Friedenrich and Ernest Baer, formerly Gersten's partners in the theatrical business in the Bronx.

The action was brought to recover the sum of \$1,500 which the plaintiffs claim is due on an unpaid note made by Gersten, July 14, 1914, and which was endorsed by his wife.

In their complaint, filed by House, Grossman and Vorhaus, Friedenrich and Baer allege that the Gersten note was payable on demand, but that it has never been settled.

The defendants, through Louis Martin Levy, have interposed a counterclaim which sets up various items in which varying amounts are alleged to be due from Friedenrich and Baer to the defendants. These aggregate \$1,914.55.

The defendants also claim that the note in question was given by them to the plaintiffs so that the latter could take up a previous note which the Gerstens had given to Friedenrich and Baer for the purpose of raising ready cash with which to pay salaries of employees at the Royal Theatre, Bronx, which the litigants jointly controlled at the time. This note was payable in thirty days and was discounted at one of the banks in the Bronx.

Subsequently, because the Royal Theatre failed to pay under their management, and bid fair to revert back to its original owners, the Henry Morgenthau Company, they negotiated so that the Keith interests acquired the house, thereby earning for themselves commissions amounting to \$2,500, no part of which, Gersten claims, was given to him.

### SUED FOR GOWN

Ruth MacTamany, erstwhile principal in "The Lady in Red" show, was sued last week by Hickson, the tailor, and a judgment was rendered against her for \$227.35.

According to the complaint filed in the Third District Municipal Court by Braun & Solomon, attorneys for Hickson, Miss MacTamany purchased a gown from the plaintiff in November, 1915, valued at \$175. She failed to pay for it, the complaint alleges. The judgment rendered against her by default last week includes interest from the alleged date of the gown's purchase and costs.

### WILLIAMSPORT HOUSE RE-OPENS

WILLIAMSPORT, Pa., Aug. 18.—The Majestic Theatre, here, after remaining dark for eight weeks, will re-open for the season of 1919-1920 on Aug. 25. For the remainder of the year the house will be devoted to one-night stands. Vaudeville and pictures will probably be introduced into the theatre later in the season.

### FILM ACTRESS SUES BACKER

Ray Emory, a motion picture actress who formerly lived at both the Astor and Somerset Hotels here, but whose home is in Irvington, N. J., where she is now living, caused the arrest last week of Alexander Collis, wealthy owner of the chain of Presto restaurants throughout Jersey, who recently backed her in the motion picture business. He was arrested last Thursday in Newark on an order signed by Justice Anderson of the New Jersey Supreme Court and was released under \$5,000 bail, which he furnished in cash soon after his arrest.

The arrest of the wealthy restaurateur at this time is the result of a suit charging false arrest and imprisonment and in which she asks for \$100,000, filed by Miss Emory in the Supreme Court, at Newark, through her attorney, Harry Green.

In her complaint, the motion picture actress, who is married and suing under her real name of Ray Lusardi, alleges that on May 5 of this year, the defendant swore to a complaint here in the Jefferson Market Court before Magistrate Groehl, in which she was accused of having forged Collis's name to two shares of stock of the corporation organized to exploit her in motion pictures. She was arrested that same day in front of the Hotel Astor, where she was living at the time, and arraigned before Magistrate Groehl on a charge of forgery. The Magistrate fixed bail in the sum of \$5,000, in default of which she remained in the Jefferson Market jail for four days.

At the end of that time, her bail having been reduced to \$2,500, she was released on a bond furnished by the National Surety Company. Subsequently, she was discharged by Magistrate Groehl because the evidence was insufficient to sustain the charge against her.

She also avers that, as the result of her arrest and incarceration, she is in a nervous condition and her health has been affected.

Israel Brinkman, who is Collis's attorney in the suit, has filed no answer as yet, but, in the one he is preparing, he says that the defendant will set up an affirmative defense in which will be set forth that Miss Emory failed to account for all of the \$16,000 which it was alleged in the Police Court the restaurateur had turned over to her at the time the film corporation was organized. At that time it was also alleged that Miss Emory had spent almost \$6,000 in a short time, entertaining her friends with wine suppers.

Another element in the case that was brought out at the trial in the Police Court is that Miss Emory had a contract with the Ray Emory Productions, Inc., that being the name of the film company organized, by the terms of which she was to be featured in pictures for ten years at a weekly salary of \$125.

### KANE SUED FOR DIVORCE

Abraham Goldman, who works under the name of Kane in the act of Kane and Herman, was served with a summons and complaint last week in an action for divorce brought by Maud Goldman through Harry Saks Hechheimer. The couple were married in April, 1914, in Edmonton, Canada.

In her complaint Mrs. Goldman accuses her husband of having beaten and abused her until she could no longer stand it. Beginning with the date of their marriage she states that she traveled with him and was happy until May, 1915, when Kane formed the acquaintanceship of Herman and seemed to prefer his company to being with her, both on and off stage. Shortly afterward, she alleges, he began to strike and kick her to the accompaniment of vile names. While thus engaged upon one occasion, she alleged, he fractured a bone in her face and blackened her eye so thoroughly that it remained in that condition for three months.

In July, 1917, she went home to her parents in Brooklyn, she charges, taking the two children which had been born to them with her, but, after remaining there several months, returned to Kane, who was at that time employed by the Broadway Music Corp., upon the promise that he would treat her better. It was not long, though, before he began to mistreat her again, she maintains, setting forth in her papers that, after being away for a day or two he would come home and, after dragging her from bed, throw her against the wall and furniture of their apartment until other folk came to her assistance.

That Kane was also unkindful of his marriage vows is alleged in a part of the affidavit where his wife states that, in 1917, she discovered he had lived with a woman named Demoiné, at the Lotty Hotel, Evansville, Ill., where, the papers state, he registered as "Eddie Kane and wife." Another woman, this one in Cleveland, also received attention from him, the papers set forth, the occurrence taking place only last February. While playing in Philadelphia he sent her \$60, the wife swears, to have her come to Baltimore, where, she charges, they registered at the same hotel.

Also, last May, the wife heard that Kane was in the apartment of a woman in the Algernon Apartments at Seventh avenue and Fifty-fourth street, where, she says, she was told that he was preparing to stay all night. So, wanting to make sure, she went to the place, but was refused admittance. Then she called the apartment on the 'phone and, she alleges, he was forced to escape by going down the dumb-waiter and crawling out through a coal hole to the street. When he came home he carried his underwear in his coat pocket, she states.

Characterizing her husband as a "woman-fighter instead of a man-fighter," the wife charges that he recently threw a rock at her which injured her hand so severely that she had to have four stitches taken in it.

The papers further state that Kane is going away with a burlesque show called the "High Rollers," and \$50 weekly is asked as alimony for the maintenance of the wife and two children, Betty and May.

Acting under advice of her attorney, the wife last week went to the apartment occupied by the Kanes at 318 West Fifty-first street and removed all the furniture.

The act of Kane and Herman is known as "The Midnight Sons," and the wife, in describing it and her husband, states:

"My husband has been an incessant drinker ever since the year 1915; in fact, the act in which he and Herman work is designated as 'The Midnight Sons,' and the whole performance is taken up with the portrayal of two drunken bums coming home at an impossible hour of the morning, and there is no doubt that realism has been brought into his part of the performance by reason of his continued and never discontinued drunken condition."

### HILL NAMES CARTOON SHOW

The title of the new Gus Hill Cartoon show will be "Keeping Up With the Joneses," taken from Pop's cartoons in the Globe and other papers. Joe Herbert is working on the book and Hill expects to have the production ready shortly.

### BOSTON LIKES "BUDDIES" ALSO

BOSTON, Mass., Aug. 14.—"Buddies," the Selwyn and Company musical comedy which opened here last night, went over big. The play, in three acts and an epilogue, was written by George V. Hobart and Melville Gideon. B. C. Hillman supplied the music.

The play deals with France and soldiers, but, strange to relate, neither the art of France nor the rumble of war are once portrayed in the play. It deals with the loves of some of our doughboys and their Normandy sweethearts. There is, of course, the usual intrigue and the "old sweetheart," but the play, nevertheless, is unusual in its way.

The music is captivating and the songs are of the kind that are remembered and sung in after years.

Peggy Woods, as the heroine, and Donald Brian and Wallace Eddinger, as the heroes, were splendid.

One of the outstanding features was Peggy Wood's "Fairy Tale" song, which held up the show and obliged her to take numerous encores. "Buddies" has only one fault, and that is the overaction of the letter episode in the first act, which smacks strongly of "The Better Ole." Otherwise, it is the theatrical surprise of the season, and is sure to find success waiting for it. It is the strongest kind of an argument against the claim that you cannot have a musical comedy without bedroom scenes and lingerie.

In the cast are Wallace Eddinger, Donald Brian, Peggy Wood, Mme. Dalberg, John Williard, Edouard Durand and Eddie Brown, besides several smaller part people.

### FRANKIE RICE SUES BERNSTEIN

Frankie Rice, the impersonating comedienne, sued Sam Bernstein, the booking agent, and obtained a judgment against him last week, amounting to \$223.02.

In her complaint, filed by Louis Lichtenberg, her attorney, Miss Rice alleged that she loaned Bernstein \$180 in cash while they were both in Syracuse, N. Y., where she was playing December 14, 1916. Bernstein, who at the time was acting in a sort of managerial capacity for Miss Rice, gave her an I. O. U. and a note payable in thirty days as security for the loan.

However, she claimed that Bernstein failed to pay the money he borrowed from her in 1916, her claim resulting in the judgment for \$223.02, which includes interest and costs.

### LUBOWSKA WINS CASE

Prof. Alverna last week lost his case against Madame Lubowska, the Russian danseuse, in which he sued for \$300 due him, he claims, for four weeks rehearsals of her company, prior to its South American tour. M. Strassmann, attorney for Lubowska proved that the professor was to be paid only from the time the company played the South American tour.

### BLANEYS NAME PLAY

The name of the production which the Blaneys are to put on Broadway this season is "The Unwanted One," by Forrest Halsey and Clara Beranger. It is an oriental play.

### SHEA HOUSE OPENINGS SET

The following houses, booked by Feiber and Shea, and closed for the Summer, will reopen for the fall season: The Bayonne Opera House, August 25; Bijou, Orange, N. J., September 1; The Jefferson, Auburn, N. Y., September 8, and Colonial, Akron, Ohio, September 22.

### GETS ENTIRE LOEW TIME

Dick Mack, formerly of Jennings and Mack, opened last week on the Loew time with a new blackface act written by himself. He has been booked to play the entire Loew circuit. Charles Fitzpatrick is handling it.

### SPIEGEL SHOW OPENS AUG. 28

"Kiss Me Again," a new Max Spiegel show, will open at Harrisburg on August 28th.



## KNIGHTS OF COLUMBUS END OVERSEAS THEATRICAL WORK

**Minstrel Show Came Back Last Week, After Giving 500 Performances—Society Spent About \$150,000 in Entertaining Fighters "Over There."**

With the arrival early this week from Europe of the five remaining girls who were part of the nine-girl act known as the "Knights of Columbus Troubadours," the overseas theatrical activities of the K. of C. have ceased.

Last week, all of the forty men in the company of K. of C. entertainers that presented a minstrel show came back from Europe. And while the theatrical activities of the K. of C. were not as extensive as those of the Y. M. C. A., some idea of the value of the entertainment work they did may be gleaned from the fact that the "Troubadours" and the minstrel show gave a total of 500 performances throughout the war regions of Europe, playing to more than 2,000,000 men.

The K. of C. began their theatrical activities here in November, 1917, starting with about fifty men who played in and arranged performances at the various camps. Previous to that occasional performances had been arranged by members of the organization at camps here and there, with such well known performers as Lillian Russell, Raymond Hitchcock and James K. Hackett taking part. At that time James W. Fitz Patrick, former head of the White Rats, and now an official of the four A's, was active in K. C. theatrical affairs. Raymond Hitchcock and James K. Hackett also were actively identified with the K. of C.'s stage affairs in those early days. And in June, 1917, Thomas Egan, the tenor, presented a grand opera at the Pelham Naval Training Station, thus establishing a unique precedent for an

army or naval camp. As it afterward developed, this was the only camp in this country which ever had a grand opera performance presented within its precincts.

Gradually and without ostentation, the organization increased the number of performer-workers until, by March, 1918, they totaled 500 men. Then the K. of C. extended its theatrical activities, sending performers to Europe, who gave shows there.

The organization also arranged and financed two shows that played throughout Europe, the personnel of each cast being made up of soldiers who had seen active service overseas. One show was a minstrel and the other was a musical production called "A Buck on Leave." The Casino Theatre in Paris was rented by the K. of C., and each of these shows was presented there, running several weeks to flourishing business.

In addition to this, the K. of C. bought sheet music in this country from almost all of the well known publishers and distributed more than 3,000,000 copies among the armed forces of the United States here and abroad. For this item alone the organization expended approximately \$10,000, in addition to obtaining much free music.

In the statement issued by the K. of C. early this week, giving a detailed account of how \$18,900,703 of the organization's money was spent in war work, there is an item of \$438,438.19 which went for "Athletics, social and moving picture entertainments, etc.," part of which, unofficially figured at \$150,000, was spent in its theatrical activities.

### MONTGOMERY LEFT \$4,630

The value of the property left by Dave Montgomery, comedian and former partner of Fred Stone, is placed at \$4,620 by an accounting which his sister, Mrs. Lawhead, has filed.

This consists of jewelry, valued at \$287.50; wearing apparel and trunks, at \$125; an insurance policy on the Equitable Life for \$4,181.91, and deposits in the Mutual Bank of \$31.72. Montgomery also owned a house at 126 West Seventy-first Street, which was mortgaged for its value, \$25,000, so that there is no equity.

Several stocks were placed as of no equity, and include 400 shares of the Blauhaus Company of Cuba, 500 shares of The Meershaum Company of America. Two of the four trunks owned by the comedian, with their contents, are missing, and a claim against the express company has been filed.

The only claim against the estate is a bill for \$831.50 by Kendell Brothers, tailoring firm, which Montgomery had pledged himself to make good. Montgomery died intestate in Chicago, Ill., on April 20th, 1918, aged forty-seven. Two sisters survive him.

### BREAK GROUND FOR NEW HOUSE

SAN FRANCISCO, Aug. 18.—The old buildings at Fourth and G streets at Eureka, Cal., are being wrecked, work having been begun last week, in preparation for the construction of the Hippodrome. The house will seat 1,200 and will be added to the Ackerman and Harris circuit.

### JAZZ BAND COMING EAST

SAN FRANCISCO, Aug. 18.—Art Hickman's Jazz Orchestra leaves here on Aug. 24, going direct to New York, where it will open for an indefinite period at the Biltmore Hotel.

### MAUD FULTON WRITES NEW PLAY

SAN FRANCISCO, Aug. 18.—Maud Fulton, now here, has just completed a play which has been forwarded to New York.

### GATTS HAS NEW SHOW

George Gatts is organizing two companies to present "The Revelations of a Wife" on the road. The story of the play, by Grace Haywood, has run in serial form in a number of newspapers.

The Eastern company, which opens at Pottsville, Pa., on Aug. 21, includes Larry Brooks, Albert West, Mary Keogh, Genevieve Williams, Richard Mack, Fred Walton and Ed Everett.

A Western company, opening in Peoria on Aug. 31, is being organized in Chicago.

### ZANESVILLE TO HAVE PARK

ZANESVILLE, Ohio, Aug. 18.—A tract of land consisting of forty acres, formerly Gant Amusement Park, but which in recent years has been used as a show ground for circuses, carnivals, etc., will be again converted into a resort. The title of the property has been acquired by the old Citizens' National Bank, which recently has given an option to several prominent men connected with the American Rolling Mills Company of this city. Negotiations are being conducted by W. R. Barnett.

### "NOTHING BUT LOVE" OPENING

C. B. Maddock's "Nothing But Love," will have its premiere in Allentown, Pa., on August 30, where it will play a matinee and evening performance. From there it will travel to the Teek Theatre, Buffalo, where it will open on Labor Day. From Buffalo, it will be brought to New York.

The company consists of forty-two people and requires two seventy-foot carloads of scenery for the production, together with the other effects.

### DRAMATISTS TO HAVE OWN HOME

The Society of American Dramatists and Composers is to have their own clubhouse at 148 West Forty-fifth Street. They have raised a fund of \$2,500 which has been supplemented by \$3,500 from George M. Cohan. There will be a lounge, room, writing room and restaurant attached to the place.

### HAVE \$1,000 NIGHT

PATERSON, N. J., Aug. 15.—Gus Hill's Minstrels played to over \$1,000 at Watson's Lyceum last night. They are booked for a return engagement later in the season.



KATHRYN LEE

One of the Concert Field's Most Talented Singers.

### FIND GRESHAM HAD DRUGS

Fred Gresham, in private life Fred Greshamer, well known along Broadway and former husband of Lillian Lorraine, was arrested in Bellevue Hospital last week accused of distributing drugs to patients of the narcotic ward. He was held in \$500 bail for trial on the charge of possessing narcotics, illegally.

Detectives, notified that Gresham had been accused of having narcotics, searched his room at the Hotel Commodore and found twenty-five hypodermic needles, three syringes, ten vials full of liquid morphine, a box of morphine tubes, a package of cocaine and two bottles of heroin.

Gresham recently leaped down a flight of stairs and was taken to Bellevue Hospital and placed in the alcoholic ward. A nurse became suspicious and, learning that he had used drugs, saw to it that Gresham was placed in the narcotic ward. Anna Kerr, the supervising nurse there, found that he had a large quantity of morphine concealed in a handkerchief. She charged him with having given the drug to patients who had almost ceased craving for it. She promptly referred the matter to the health department and the police. The raid on Gresham's Commodore apartment followed.

Gresham was convicted some time ago of having fraudulently obtained money from Dr. Karl Muck, for a New York pro-German weekly, the Fatherland. He had been sought by the District Attorney for alleged fraudulent stock transactions recently, which was the last occasion on which he figured in the news.

### SELECT MARDI GRAS COMMITTEES

The following committees have been chosen to look after the Coney Island Mardi Gras this year, which is scheduled to start on September 15 and end on September 20: Finance, James C. Porter; Floats, Walter Cleary, William C. Meinch and William H. Miller, manager of Luna Park; Music, Samuel Gumpertz; Electricity, Morris Goldberg; Badges, Samuel Weissberger; Decorations, Edward C. Tilyon, manager of Steeplechase Park; Comics, Edward Ehrman; Permits, Frederick Oppikofer; Parades, L. A. Squier and Prizes, Peter Minnekeke.

The officers of the Coney Island Carnival Company are William C. Meinch, president; James H. Porter, vice-president; L. A. Squier, secretary; Walter Cleary, treasurer; and the board of directors is comprised of the following: William Selleck, William C. Meinch, Dr. P. I. Nash, Fred W. Kister, Edward Ehrman, William Fox, Walter Cleary, Peter Minnekeke, James H. Porter, Samuel B. Weissberger, Samuel Gumpertz, Edward Stratton, John Kavakos and John W. Wendelken.

### HARRY PARKER DOING SHOW

A company to present "The Naughty Wife," on the road, which the Selwyns produced some years ago, has been formed and is now rehearsing. It will open August 25 at Norfolk, Va., and will play the south. The play is being produced under Henry Keen's direction and is managed by Harry Dole Parker. The following are included in the cast: Reva Greenwood, Mr. and Mrs. Eldrid, A. Farber, Henry Keen, Walter Crossby, Arthur Blake and others. Keen is the stage director.

### "IN OLD KENTUCKY" OPENS AGAIN

"In Old Kentucky," the old melodrama, had its premiere on Thursday in Hoopesston, Ill. This is the twenty-seventh premiere the play has had. It is now being produced by "Musty" Miller and George W. Sammis.

With the company are the usual Pickaninies and Queen Bess, a horse that has appeared in the play for the last six seasons.

### PICKS PLAY FOR MAE MURRAY

Mae Murray, the original Brinkley girl, who made such a hit in "The Follies," and several subsequent Broadway productions, and who of late has been devoting her time to films, has signed a long term contract with Sam Shannon, who has secured "Marigold" an original comedy by Edgar Allen Wolf, with music by Albert Von Tilzer, as her first play.



## TICKET BROKERS HIT HARD WITH ALL BIG SHOWS CLOSED

**Business at Various Agencies Has Dropped Off 90%, for Patrons of Dealers Only Want Seats at the Successes.**

With but nine shows running of the twenty-five scheduled for the Broadway houses at this time of the season, the business of ticket brokers has dropped 90 per cent. This is frankly admitted by the larger brokers around the Rialto and will come nearer than any ordinance has ever done to putting them out of business, if the strike lasts long enough.

The situation caused by the actors' strike as regards the ticket brokers here is unprecedented and strange from more than one angle. To begin with, the plays that have come in and those that have been fortunate enough to continue running, are playing to capacity business. But this does not seem to be helping the ticket brokers' business. For their business depended largely on the sale of tickets for musical shows that were established successes like the Ziegfeld "Follies," Shubert "Gaieties," and several of the dramatic successes such as "East is West" and "Lightnin'," all of which have been forced to close during the strike.

A larger number of tickets were handled by the brokers for the shows mentioned than for any other group of shows. And the real "pickins" of the brokers' business was realized from the sale of tickets for the shows enumerated. Most of them

rarely sold a ticket for the "Follies," for example, for an excess price that was anywhere near the fifty cents advance fixed by law. The prices ranged anywhere from \$2 to \$10 in excess of the box office price stamped on each ticket.

One prominent broker declared last week that the strike situation had already cost him more than \$8,000, and that if the strike continued many weeks longer several of the larger agencies would have to give up some of the expensive premises they now lease and occupy for the purpose of conducting their business. However, this situation does not affect the "digger" class of brokers, who operate in hallways and around theatres without a city license and who deal only in tickets for the show that they happen to be hanging around.

Then, too, the brokers say that the strike has had a detrimental effect on the desire of the theatregoing public to patronize shows. People, even those that are absolutely neutral in the matter, seem to feel that this is no time for theatregoing. The result is, the brokers claim, the shows now running that are playing to capacity—and most of them are—are drawing their patronage from the hordes of out of town vacationists who are to be found in New York at this time of year.

### COOP AND LENTS CIRCUS QUILTS

ST. JOHNSBURY, Vt., Aug. 16.—The Coop and Lent shows, which played here recently, are to be sold at public auction on Aug. 22 to satisfy creditors. When the show reached this town it was attached for \$2,000 by J. Rolfe Searls, attorney for Carrie A. Bennett, of Conway, N. H., who had received a judgment against the company for injuries sustained when a tier of seats collapsed. The show tried to make good the claim from the receipts at the next two stands, but business was so poor that the performers were not paid, and so they quit the show. The show then collapsed and the owners left for New York. The property consists of a one-ring circus and six side shows and animal attractions.

### RE-BUILD BURNED HOUSE

ALABANY, Ga., Aug. 16.—The Rawlins Opera House, this city, which was destroyed by fire eighteen months ago, has been rebuilt and is now open for business. It is known as the Liberty Theatre. It cost \$100,000 to reconstruct and now seats 3,000 people. Gortatowsky Brothers are running the theatre with high class vaudeville and pictures.

### ABINGDON ESTATE SETTLED

Bijou Fernandez was last week discharged from the administration of the estate of her husband, the late William L. Abingdon, who died intestate. In the accounting, which she filed, she charged herself with \$791.91 and showed expenditures of \$482.65 for funeral and other expenses, which brought her expenditures up to \$806.32.

### NORMA TALMADGE

Norma Talmadge, the motion picture star, whose picture is on the front cover of this week's CLIPPER, is at present doing some of her finest work for the screen.

The photograph reproduced on the cover is one of her best and is a copyright from the Lumiere studios.

### RITA OLCOTT TO PRODUCE

Mrs. Chauncey Olcott has written a play in conjunction with Grace Heyer called "Lismore." Mrs. Olcott will produce the piece independently.

### NAZZARO LOSES AGAIN

Nat Nazarro, whose business is book-acting in vaudeville when he isn't busy in court, lost several more decisions last week.

The bill of complaint in the suit that Nazarro brought in Boston against his wife, the Keith Theatre and the jazz band act headed by Nat Jr., was dismissed last week on motion of Collins, Collins and Hart, the attorneys who represent the Keith interests in Boston. As a result, the boy's earnings from his recent Keith engagement in Boston, which the foster father had tied up claiming that the boy's earnings belonged to him, were turned over to Mrs. Nazarro by the Keith Theatre.

Here, in our own Supreme Court, last Friday, Judge Lydon, sitting in Special Term for Motions, permitted Anton Siegel, Nazarro's attorney, to withdraw a motion made by Nazarro to acquire the custody of Nat Jr., H. J. and F. E. Goldsmith, attorneys for Mrs. Nazarro, consented to the withdrawal. It was stated in court that Nazarro was too busy to come here from Philadelphia, where he went on business, to appear before Judge Lydon.

Previously, Nazarro had obtained a writ of habeas corpus from Judge Hotchkiss in which Mrs. Nazarro was directed to produce Nat Jr. in the Supreme Court. The foster father claimed that his wife had alienated the boy's affections and was keeping him away. The writ was dismissed.

Even before that Nazarro had obtained a writ of habeas corpus directing his wife to produce their three-year-old daughter, Dorothy, whom it was claimed the mother sent to Kansas City so that she should be away from the father. This writ, too, was dismissed.

Then Nazarro made a motion to compel his wife to bring their daughter from Kansas City into the jurisdiction of the Supreme Court here. This motion was denied by Judge Luce last week.

It may also be mentioned in passing that several motions have been made in the divorce suit brought by Mrs. Nazarro, the most important one being the one made by the alleged co-respondent asking for an early trial. Motion denied, spake the judge.

### JUMPS TO DEATH

Charles H. Weston, stage manager at one time for Maude Adams, but now a drug addict, last week ended his life by leaping off the Aeolian Building. Many will remember him as being in "Peter Pan" in 1906.

Weston, in 1914, owned a large motion picture studio in London. He was making a war picture when he suddenly fell out of an aeroplane 160 feet. While the fall did not kill him, it resulted in his breaking his arms, legs and nose. It was necessary to give him morphine for weeks to relieve him of the pain, and when he got out of the hospital, he had unwillingly become an addict to the drug.

Weston carried a license to use drugs, given him by the Department of Health. He had tried to break himself of the habit at many hospitals.

In jumping from the Aeolian Building, Weston did not strike the street, but fell on the roof of the neighboring four-story building. In his pocket was a letter, written before his death and letters indicating that he had only last week applied to George M. Cohan for a role in one of his shows, but had been notified that there was no vacancy. The letter in his pocket read:

"How one feels just before death by jumping from the eighteenth story of a building—by Charles H. Weston, just before jumping from the eighteenth floor."

Below the heading was this sentence: "If any newspaper uses this short story, please send my wife, who is Mrs. C. H. Weston, No. 352 South 11th Street, Newark, N. J., a check for \$25. I take this advantage, because to die is a big adventure."

The letter itself said:

"Last night I saw my wife and darling son the last time on this earth. It is a strange feeling to know that it is the last time. Something in your soul seems to cry, 'How wonderful that last kiss is!' What a coward I feel! Still, I know I am not a coward. It is far better to die at once than a lingering death in an insane hospital, as I know I am crazy."

"I find myself in the most unknown places to me. I cannot sleep without the most hideous dreams. I am always talking to myself, always doing the most unearthly things."

"They will be far better off without me. I cannot find employment. I am unable to keep them. I am dragging them down. I cannot live and let it be known that I am the cause of their downfall. All this comes to my mind as I am waiting to jump. People are passing far below. I do not want to fall on any one. I am crying like a child. My heart and head ache. Yet I am not nervous. I started to jump a few seconds ago, but a vision of my dear, dead mother came before me just as plain as day."

"Say your last prayer—the one I gave you years ago. I am praying now. I pray God to keep my wife, who is the finest woman on earth; my boy, who is my heart's dream. I pray God to keep them from sorrow and darkness. Oh, God! How I love them! My dear wife will give any one who is interested the most amazing history of me that one could hear."

"Billions of thoughts pass through my brain. What will I see in five minutes? Will I go to another world? Will my soul rest in peace? Five minutes from now will I know what dying is? I have no more fear of hell. I cannot suffer any more than I have. My body is in hell. If I am to go to hell, only my soul can go, but I cannot save my soul."

"I feel just like a man waiting to meet his boss when there is something wrong. Goodbye all. May God bless you. If any paper uses this, please send a few dollars to my wife and son."

### NEW THEATRE BONDS DUE

Philip J. Sinnott, the referee appointed by the Supreme Court to compute the amount due to the Equitable Trust Company, as trustee for the bondholders of the New Theatre (the Century), filed a report last week in which he said \$1,750,000 was due as principal and \$81,156.25 as interest.

### DATES AHEAD

"7 Miles to Arden"—Morosco, opens Grand Rapids, Mich., Aug. 21; Little Theatre, N. Y., Oct. 1.  
"Look Who's Here"—Max Spiegel, opens Washington, Aug. 24.  
"Mme. Sappho"—Oliver Morosco, opens Olympic Theatre, Chicago, Aug. 24.  
"The Hushful Hero"—A. H. Woods, opens Bijou Theatre, Aug. 25.  
"First Is Last"—Wm. Harris, opens Maxine Elliott Theatre, Aug. 25.  
"Little Love Birds"—A. H. Woods, opens Atlantic City, Aug. 25.  
"What's the Idea?"—F. V. Peterson, opens Schenectady, Aug. 25.  
"Just a Minute"—John Cort, opens Atlantic City, Aug. 26.  
"Lady Tony"—A. H. Woods, opens Stamford, Conn., Aug. 29.  
Strand, Brooklyn, opens Aug. 30.  
Barney Fagan, Benefit—Manhattan Opera House, Aug. 31.  
"Fifty-Fifty"—Scibilla Theatrical Co., opens Washington, Aug. 31.  
"Lusmore"—Rita Alcott, opens Henry Miller Theatre, Sept. 1.  
"The Girl in the Limousine"—A. H. Woods, opens Eltinge Theatre, Sept. 1.  
"Nothing But Love"—Chas. Maddock, opens Buffalo, Sept. 1.  
"My Lady Friends"—H. H. Frazee, opens Pittsburgh, Labor Day.  
"Double Harness"—Joe Klaw, opens Stamford, Sept. 5.  
Friars' Special Meeting—Sept. 5.  
"The Girl in the Stage Box"—A. H. Woods, opens Washington, Sept. 7.  
"The Little Blue Devil"—Joe Weber, opens Detroit, Sept. 7.  
"Mommie"—Selwyn and Company, opens, Asbury Park, Sept. 8.  
"What's the Odds?"—Sam Shannon, opens at Baltimore, Sept. 8.  
"The Great Illusion"—A. H. Woods, opens Booth Theatre, Sept. 8.  
"Roly Poly Eyes"—John Cort, opens Baltimore, Sept. 8.  
"The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.  
Mardi Gras—Opens Coney Island, Sept. 15.  
Robert Mantell opens in "Julius Caesar" at the Montauk, Brooklyn.  
Sothern and Marlowe open in "Twelfth Night," at 44th Street Theatre, Oct. 5.  
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.  
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.  
Society of American Singers, William Wade Hinchaw, opens Park Theatre, Oct. 13.  
Star Opera Co., opens Lexington Theatre, Oct. 20.  
Provincetown Players, open Oct. 31.  
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.  
Chicago Opera Company, opens Chicago, Nov. 18.

### "BOYS WILL BE BOYS" OPENS

BALTIMORE, Md., Aug. 18.—The theatre season was opened tonight at Ford's Opera House with "Boys Will Be Boys" presented by Joe Hart, of New York.

It was the first performance of the play on any stage and won a warm welcome that was well deserved, for "Boys Will Be Boys" is human and humorous, has here and there a tear, followed by many laughs and presents in flesh and blood "Peep O'Day," that Irvin Cobb creation which embodies all the yearnings of youth. And also Judge Priest with his grandiloquent manner, his chin whiskers and linen suit, his palm leaf fan, his little round stomach and short legs. Of course, he has Jeff Poindexter, black as tar, bringing in the rear.

Harry Beresford is an artist in his drawing of "Peep O'Day." His technique is finished, which means that it is entirely concealed, and one sees only the simple, manly, lowly soul, with the keen wit and poignant wisdom of one of the most natural characters ever created. All this is suggested in Mr. Beresford's portrayal of "Peep," a sincere portrayal covered skillfully with a delicious drollery. William St. James' study of Judge Priest is a mature, mellow, sympathetic piece of work, not so live perhaps as "Peep," but very picturesque, and there are several more excellent character studies. Black Jeff Poindexter played by Frank I. Frayne; the Manhunting Widow, handled very well by Janet Morehouse, and Nick Bell, the oldest inhabitant, of whom Claude Cooper made a most amusing sketch.

### NEW FIRM LOCATED

Dodge and Pogany, the new theatrical producing firm, opened their new offices last week on the top floor of the Lyric Theatre building. Wendell Phillips Dodge, formerly of the executive staff of David Belasco and Willy Pogany, the artist and scenery and costume designer, constitute the firm, which is not a member of the United Producing Managers' Association,



# VAUDEVILLE

## ENGLISH ACTS ASK MUCH TO COME TO U. S.

### WANT PROHIBITIVE SALARIES

English vaudeville performers and acts are demanding prohibitive sums for appearing in America, according to Al Lewis, of Lewis and Gordon, who returned from Europe last Sunday on La France, after spending four weeks in London and Paris in search of acts, performers and vaudeville material for exploitation in this country.

The reason they are demanding such sums, Lewis explained, is because they are under the impression that vaudeville business in this country at the present time is proving a veritable bonanza for the managers. Therefore, they feel that they should share largely in the untold profits that they are convinced vaudeville interests are garnering.

Then, too, performers and acts that are desirable for this country are generally favorites in their native country, where the custom is still prevalent of singing up for periods that run as long as five years. Under the terms of such lengthy contracts, performers and acts may continue to use the same material during the entire term. The result is that they do not have to bother their heads each season for new material, as is the custom in this country, which gives them a certain ease of mind that they feel they could not attain here.

The matter of traveling is also a factor in their reluctance to leave their native heath. For no great distances separate the principal cities in England, the farthest point from London being but seven hundred miles, whereas in this country they could travel 3,000 miles from New York in one direction before touching the Pacific coast.

Lewis also declared that vaudeville business in London is not now what it was. Many of the variety houses, especially in the West End district, are changing their policy and are now either showing motion pictures or playing musical reviews.

In Paris, Lewis says, he found the variety houses thriving as never before. There has been a decided drop in patronage at the theatres where musical or dramatic attractions are playing; while, on the other hand, the two theatres that are doing the biggest business at present are the Alhambra and Olympia, both running vaudeville shows.

Besides being appointed American agent for various English and French acts and performers, Lewis says he also brought back with him the producing rights of eight Anglo-French playlets, several of which have been presented at the Grand Guignol in Paris. He plans to produce all of them in vaudeville here within the next six months.

### KESSLER OPENS NEW ACT

Aaron Kessler is tuning up a new act called "Jazzmaniacs." The offering opened at Port Richmond, Staten Island, last Monday with the following cast: Edith Donin, Marie Kennedy, George Kennedy, Joe Randolph, George Klein, Arthur Herman, Herman Levy and Stanley Skolly. The turn, after playing a few out of town dates, will come to New York.

### WRITE THREE ACT COMEDY

Al Lewis, of Lewis and Gordon and Ben Harrison Orkow, have written a new play called "Love and Company," which is scheduled for production by them late in the Fall. It is a comedy in three acts and an epilogue.

### BUCKNER IN BELLEVUE AGAIN

It was intimated last week in the office of Assistant District Attorney Peter B. Olney, Jr., now on his vacation, that the indictment he obtained in the United States District Court against Arthur Buckner, the booking agent, might be dismissed.

The indictment followed Buckner's recent partnership deals in the vaudeville booking business, in which he sold more proportionate interests to people than could possibly be acquired, and charges him with using the mails to defraud.

At the present time, Buckner's sanity is under observation in the psychopathic ward of Bellevue Hospital, where he was sent last week. Before that, following his indictment, several months ago, he was sent to the hospital for the insane on Ward's Island. After spending a few weeks there, Buckner was released and sent home to his family, the Federal authorities claiming that they knew nothing of the manner through which he had affected his release. No order for his release had been sent to the hospital by the Federal Court. At the hospital it was said that his commitment papers failed to state that he was under indictment in the Federal Court, so, when it was decided by the doctors that his confinement in the hospital was no longer necessary, they released him without taking cognizance of the indictment.

The Federal authorities would not have known yet that Buckner had been released from the hospital to which he had been committed had not acquaintances reported seeing him about Broadway to the U. S. District Attorney's office.

After learning that Buckner was out, Assistant District Attorney Olney ordered him taken into custody again. Now, it is said that Buckner will probably be sent to a private sanitarium, his wife and family, through their attorneys, Yankauer & Davidson, having convinced the Federal authorities that it will be for the good of his welfare.

It is now felt by friends of Buckner that the acts several years ago which led to his conviction in the Federal Court on a charge of using the mails to defraud and for which he served a term in the Federal prison in Atlanta, Ga., were the result of his weakened mental condition, which was not taken into consideration at the time.

### MAXWELL STARTS NEW BUSINESS

Joe Maxwell has opened offices and will head a new business which will handle the stage affairs of artists in every branch of the theatrical profession.

Acts will be booked in vaudeville, new material selected and put into working order for those desiring a new act, and after the act has been selected and passed upon will be carefully rehearsed and put into shape for stage presentation.

These will be under Mr. Maxwell's personal direction, who has had a long and varied experience in all lines of theatrical work. In the vaudeville field he for years headed his own act and afterward owned and produced over forty successful acts.

The motion picture department of the business will also be under his personal direction, this being a line with which he is familiar, having for a considerable period been the executive director of the Paralta Pictures.

Players for the screen will be supplied, actors for the legitimate furnished; in fact, the business of artists in every line of the theatrical profession will be handled by Maxwell's new enterprise. Temporary offices have been opened at No. 5 West 63d street.

### "KITCHEN TO STAGE" READY

"From the Kitchen to the Stage," a new act featuring the Spanish comedienne Rosa Torregrosa is ready for presentation. Jose S. Callini, the French tenor, will be heard in the act, which will be seen in the local houses within the next week or two.

## VAUDE ACTS QUERIED ON STRIKE

### AGENTS QUESTIONING PERFORMERS

Many vaudeville agents of big-time acts have been rather wary about giving out bookings during the past week, it is reported, and each contract has been given out only after a definite statement from the performer that he will fulfill it in every particular. Many performers were being asked this week if they were willing to abide by all the terms of their contract and whether they were willing to give their promise not to "jump" a show.

This precaution on the part of vaudeville agents was said by them to be the result of the strike among legitimate actors. There has been considerable pressure brought to bear in Equity circles to bring about trouble in the two-a-day, for, in some instances, at least, it has been vaudeville acts that have been called in at the eleventh hour to save one or another legitimate musical attraction where a strike had been called, from closing its doors.

Vaudeville agents and managers have been far-sighted enough to see the possible trend of affairs, and the agents are taking their present course as a safeguard. It was admitted by big-time vaudeville manager that he "was prepared for whatever might suddenly happen."

### LOHMULLER FORMS COMPANY

The K. and L. Theatrical Enterprises, a company which will produce mechanical devices for vaudeville acts and productions, as well as take part in various other theatrical activities, has been formed by B. Lohmuller, Rebuta Keen and W. K. Tubman. The firm has been incorporated with a capital of \$5,000 and is at present located in the Putnam Building. Lohmuller was formerly associated with George W. Barry, who will continue to write acts independently.

### ENGLISH AGENT COMING HERE

Harry Burns, the English agent, leaves London for America on August 23, in search of acts, novelties and plays for production in London. Burns, while making the visit, which will be his first since the war began, will make his headquarters in the Putnam Building with his American representative, J. D. Elms.

### HIPPODROME FOUR TO SPLIT

The Hippodrome Four will split up their act at the end of the last half of this week at the Mt. Vernon Theatre. Billy Kelly and Tub Boyd will go back to their old girl act. Vic Plant has cancelled his burlesque contract and is undecided, as is Jim Barardi.

### KINGSTON HOUSE OPENS SEPT. 28

The Orpheum Theatre, of Kingston, N. Y., which has been playing motion pictures only during the Summer, will reopen September 28 with its old policy of vaudeville and motion pictures. Walter J. Plimmer books the house.

### MOVE INTO SHARP'S OFFICE

Frank Leab and Sam Kessler are now located in the Strand Building. They will do their producing from the offices formerly occupied by Billy Sharp.

### GETS LONG ENGLISH ROUTE

Kittie Francis has been routed until 1921 in England with her review, "Ambition."

### NEW ACTS

A new girl act for ten people, four principals and a chorus of six, will shortly be put out by the Thor office. Jack McClellan wrote it.

Layman and Curzon, two men, one of whom is styled the Fatty Arbuckle of vaudeville, have a new act which Dave Green is booking.

"Southern Melodies" is the name of a new song act with three men and one woman. It is playing the independent houses, breaking in.

Olive Le Compte, formerly of the Farrell-Taylor Trio and of Farrell and Le Compte, will open soon in a new single. She will be assisted by a pianist and will use special numbers.

"The Follies of 1917" is now in production with a cast of eighteen people. The act will have a novelty setting on a roof garden, from which aeroplanes will fly around the stage and out into the audience. Arthur Lyons will handle the act, which started rehearsals on Monday at the Harlem Casino.

Among new acts which are being prepared by Arthur Lyons are: "I'll Ask You," "Simpletown," "The Lemon," with Herbert Glass, and "The Average Husband."

Marty Ward, formerly of Ward and Russell, has been signed to play in a new act with Phyllis York, who has been brought from the Coast, and will appear under the direction of the Lyons offices.

Tom Brown is preparing a new act called "The County Officials." Six men, all instrumentalists, constitute the company.

"The Tom Brown Highlanders" act, with four men and three women, has been revived by Tom Brown and opened on Monday on Western time.

"The Movie Maids," a girl act with ten people, featuring Frank Leab and Sam Kessler, went into rehearsal on Monday. Leab and Kessler are producing it.

Louis and Leona will open soon with a new act, with new costumes in addition to new material. Paul Dempsey is handling it.

Milt Feiber, formerly of Feiber and Small, with Vera Griffin, formerly of the Cafe Boulevard, has a new piano act.

Martin Van Bergen, formerly a single, will shortly do a new act with a pianist under the name of Van Bergen and Josephine.

Krayona and company have a new drawing act with three people.

Rev. Frank Gorman will open on the Loew time in New York with a new single.

La Hoen and Dupreece have a new shooting act.

Cornella and Adelle are playing the Loew time in a new act by Allan Spencer Tenney.

Leonard and Willard have been given six weeks' booking on the Keith time in a new act which Allen Spencer Tenney wrote for them. It is entitled "Right and Left," and carries a special setting representing the interior of a shoe store. Charles Bierbauer is handling it.

### RETURNING WITH NEW ACT

Ernest M. Jacobs will make his reappearance in vaudeville shortly in a new act to be known as Ernest M. Jacobs and company, being assisted by Cleo Miller. The latter was until recently a student at the New England Conservatory of Music. The title of the act is "Slipping Him Thoughts." Ray H. Leason will handle it.

### GETS 20 WEEKS' LOEW TIME

Jimmy Dwyer, formerly of Dwyer and May, will start a twenty-week route over the Loew Circuit on Sept. 1, booked by Mandel and Rose. He is recovering from an automobile accident.

### ELTINGE GIVES EXTRA SHOW

LOS ANGELES, Cal., Aug. 18.—Owing to the unusual success of the Julian Eltinge show, here, he was forced to give an extra performance last Sunday night.



# VAUDEVILLE

## PALACE

Reynolds Donegan Company, with Helen and Maudie Reynolds, opened the vaudeville portion and scored a sensational hit with one of the best and fastest skating novelties of recent time. Earl Reynolds is a master of the skating art and his associates are marvels on rollers. More costly costuming is displayed in this offering than many a production can boast of. Whirls and spins follow in close succession and the finishing trick, when Reynolds holds one of the girls by her ankles, and whirls her around several seconds, almost brought the audience to their feet. The act surely deserved a more important position, as it is beautifully staged and excellently delivered.

Stanley and Birnes opened after a short wait with a double number then went into soft shoe dancing that was well received. A travesty on an Egyptian dance sent them off to a big hand.

Jason and Haig are a cute pair who offer a budget of songs and dances supposedly taken from their "Book of Vaudeville." At present, the act runs too long and the best thing on view was the "Burlesque Opera." Not many seasons ago, several acts took this idea for their offerings and it must be said that this team is on a par with any of them. Miss Jason seemed perturbed on account of the tempo of the orchestra, but, at the finish, the audience applauded heartily, showing their sincere appreciation.

Morris and Campbell appeared for the first time at the Palace, and if the applause and laughter that greeted them is any criterion, they should play the house for four weeks. This team knows the wants of vaudeville patrons. Joe Morris is a comedian who does not force his comedy and is natural in everything attempted. Miss Campbell is not alone an excellent "feeder" but her singing voice and appearance is all that could be desired.

Jimmy Hussey and Company is retained for the second week and has changed all of his songs. A few new gags have also been inserted that helped to brighten up this offering. Tot Qualters won individual applause after telling how she "murdered" the "shimmy" in the West. Hussey has a great piece of material in "Move On," as it contains good singing, a band full of jazz, splendid comedy, a pretty set, and last but not least, Jimmy Hussey.

Pictures of the arrival of "The Prince of Wales" in Canada and "Topics of the Day" were flashed during intermission.

Ruth Budd won admiration the first second she appeared. She opened with a popular song that was well rendered. A double number followed, in which she was assisted by her mother. The ring work she displayed during the second portion contained a world of wonderful feats and the stunts on the rope added to her prestige as an artiste. Miss Budd is pretty and the possessor of a smile that never seems to wear off. The act is presented artistically.

U. S. Glee Club consists of thirty-two sailors who offer a number of songs with a strain of comedy in most of them. W. G. Newman directs and also sings a ballad afterward, being joined by the chorus. Comedy songs of the navy are mostly indulged in and the whistling number and an imitation of a locomotive, won applause. The act is good for one visit in each house and, considering the big chorus, will prove a drawing power wherever it appears.

Lew Dockstater opens his monologue with a discourse on "John Barleycorn." Some of the speeches run too long before the point is reached. The last part discusses strikes, politics, and hands a pan-pipe to President Wilson. Many in front resented some of the remarks and at one time hissing was plainly heard.

Frankie Wilson, A Modern Mirage disclosed her form around many pretty slides and held many in.

J. D.

## VAUDEVILLE REVIEWS

(Continued on pages 9 and 38)

### RIVERSIDE

D'Amour and Douglas, in a well put on equilibrist act, opened the show and did excellently. The men are young, good looking and fine performers. The act is an excellent opener.

Green and Myra, dancing violinists, played a number of popular selections, the young lady sang and the pair danced off to a medley of semi-popular numbers.

Howard Langford, with all the marks of a Broadway musical comedy comedian and with considerable more assurance than the average vaudeville entertainer, assisted by Anna Fredericks, showed the familiar song and dance playlet, "Shopping." There is considerable good material in the little piece and Miss Fredericks makes an excellent foil for the clever Langford.

Henry Sylvester and Maida Vance, also a clever comedian and singing assistant, followed, and their act, in so far as principals and work are concerned, so closely runs in the channels of the Langford act that one wonders why they were booked in their respective positions. They were, however, so comparisons were inevitable.

Sylvester is clever and made the most out of some clever songs and comedy bits. The act, however, is not as well put together as it might have been, as the strongest parts are in the beginning.

cooking comedy song called "Laughing Water" was sung early in the act and scored one of the big hits of the offering. Miss Vance did some excellent work and a lot of applause rewarded their efforts.

Mosconi Brothers and Elsie La Mont cleaned up the first half with some clever singing (yes, Max Hart has taught the boys a song) and their familiar dancing. Miss La Mont dances well and is a bright spot in the act, but, naturally, the big feature is the really wonderful dancing of the boys.

After "Topics of the Day," which followed the intermission period, Helen Trix and her sister Josephine scored a hit of big proportions with some finely rendered special numbers written by Miss Trix. Both girls sing well and Miss Trix plays the accompaniments of her sister, who does most of the solo work, with real charm. All the songs are good, melodious and of exceptional lyrical merit.

Harriet Rempel's sketch, "Tarry Town," a rustic playlet dealing with the homecoming of a man who, years before, had left his country home to go to the city and seek his fortune, dragged badly in spots and as a result, did not hold interest until the finish. The story is that of a man, grown old and wealthy, who, by chance, returns to his old town and passes the house in which he was born. A young girl and boy on their way to a masquerade meet him in the yard, and in them he sees himself and his boyhood sweetheart from whom he had separated many years before. The dialogue deals with the plan of the girl to sell the house and form a corporation, the business of which is to hunt up the early homes of successful business men and sell them at a big price. Of course, she knew all the time that she was talking with the right party and made the sale. Her mother comes from the house, recognizes her childhood sweetheart and all ends happily.

Moss and Frye are not telling about "How High Is Up?" but they have a score or more of clever nonsensical sayings, the greater part of which aroused all sorts of laughter and applause.

Burke and Valda, a dancing act with a pianist, closed the show. The team is a good one and, considering the late spot, did well.

W. V.

### NEW BRIGHTON

Of piano acts, the program had plenty. Lew Pollack, unbilled, assisted the Creole Fashion Plate; Harry Carroll was in evidence with Anna Wheaton; Felix Bernard tickled the ivories to the shivering of Jack Duffy, and a newcomer, who will be heard from in the future, is Sidney Marion, who jazzed an upright and a grand piano in "Chicken Chow-Mien," not to forget Fitzgibbons, of Marconi and Fitzgibbons, who is no slouch at the piano himself.

Catherine Powell, who generously gives her maid space on the program under the name of Adele, opened the show with an exhibition of terpsichorean art that will soon land her beyond the opening acts class. She offered an eccentric Spanish Tango, a French Pom-Pom, then did a good impersonation of Pavlova's "Death of the Swan," and closed with a patriotic number. Miss Powell possesses personal-ity and dances exceedingly well.

Marconi and Fitzgibbons offered a cycle of music on the accordion, xylophone and piano. The boys play well and gave a good account of themselves. They would do well, however, to add one or two more jazz numbers to their repertoire.

The Creole Fashion Plate, assisted by Lew Pollack at the piano unbilled, was the surprise hit of the show. His female impersonation is excellent, his poise and voice all that could be desired, and, in addition to this, he wears his gowns nicely. When he removed his wig, he caused a buzz of surprise that lasted for three minutes. He is now featuring one of Lew Pollack's Oriental numbers and delivers it in a good manner. Pollack deserves some billing, however.

Toney and Norman, minus their well-known knock-kneed dance, filled in for Bonita and Lew Ahearn. Toney's actions will cause anyone to laugh, and, judging by the joyful sounds emitted from the audience, there is no such animal as a "Blue Monday." Ann Norman's comedy in the "hare-lip" patter was dandy and her laugh contagious. They received a big hand, but refused to take an encore.

Anna Wheaton and Harry Carroll, a classy little team, offered a number of songs, old and new, by Carroll, and scored a solid hit in closing the first half. A new act by this clever pair would be welcome as they have been showing the same offering for months.

Beni Roberts selected a Victor Herbert tune from "The Red Mill," which his orchestra rendered well.

"Chicken Chow-Mien," featuring Jay Gould and Flo Lewis, together with a cast of twenty, ran for forty minutes and proved to be one of the big hits of the bill. Flo Lewis is featuring her baby-talk, which she does very naturally, and some dancing. The latter did not contain much of the shimmy, but she can dance pleasingly enough to do without it. Gould does a lot of clowning, is the chief comedian and does a few dances himself. Mention must also be made of Sidney Marion, who, though not billed, does excellent work not only as a pianist, but as a performer of merit. Two other men and a chorus of eight make up the rest of the act, which will be found under New Acts.

Jack Duff and Felix Bernard, on next to closing position, had the Coney Island jazz fiends shrieking with delight at Duff's back-breaking wiggles. Duffy is safe as long as the shimmy craze lasts, but the moment a new fad sets in—beware! Bernard did well at the piano and in his closing dance. The boys would do well to put some new numbers into their routine in place of their opening songs.

The Rinaldo Brothers closed with a good exhibition of strong-man work, done with silver make-up.

G. J. H.

## ORPHEUM

The Dancing Kennedys, a man and woman, opened with a dance act that included a weak effort at comedy. The dance routine is fairly good, although it shows nothing novel. That portion centered about the shifting of the spotlight, probably intended for a laugh or two, fell flat, as it did at another house last week. Why the Kennedys include it is probably best known to themselves. Without it the offering would be vastly improved.

Duval and Symonds are a duo that present a neat appearance, and, although they work in a quiet manner, make the most of their material. "Their First Quarrel" is a clever vehicle and it is handled so as to get numerous laughs.

Louis Carter and Company, in a dramatic sketch entitled "For Him," maintained interest and registered heavily. Miss Carter, in the role of the old mother, was excellent, and the man who has the part of her son held his end up most effectively. The third member of the cast also did well. In writing the act, the author probably found some difficulty in avoiding a tragic conclusion. The manner in which she steered clear of one is clever, and, although it leaves a few unimportant incongruities, the playlet is acceptable and a suitable offering for any programme.

The Dixie Duo, composed of Lieutenant Noble Sissle and Eubie Blake, at the conclusion of their singing act received a round of applause that was a great ovation. After taking two encores, they completely stopped the show. With each number they sang, the audience seemed to want more, and they probably could have gone on indefinitely.

The Marmain Sisters, Mirian and Irene, and David Schooler, have a finely staged and nicely costumed dance and piano act, which closed the initial section of the show. The girls dance well and Schooler is one of the best pianists in vaudeville. There were a few of the ignorant crowd, who, for some weeks have been absent, present and they tried to disturb.

Joseph L. Browning has a monologue which consists of numerous clever bits, some in rhyme, as well as a few ditties which he includes. In addition to handling his material in expert fashion, he adds a broad grin, which he invariably injects at the psychological moment and which helps greatly in putting the act over. He confines his talk to three subjects, woman, man and love, in the order given, and although much has been said about these three on the vaudeville stage, Browning has, apparently, found a few new remarks about them. Browning's "Timely Sermon" is very funny.

Henri Scott, who sang with the Metropolitan Opera Company last season, and is now presenting a singing act in the variety houses, is finding that vaudeville audiences, if properly handled, will applaud and appreciate classic music. He is a well-appearing performer, with a strong personality and a voice of power and pleasing qualities. He injects a few remarks between his selections, very wisely chosen, and keeps the audience well in hand at all times. He took two encores at this performance and might have taken another had he so desired.

Venita Gould imitated various stage celebrities and, in the semi-wind-up, scored a hit that brought a sustained outburst of applause. Her imitations of Grace La Rue, Jack Norworth, Lenore Ulrich, Bert Williams, Fay Bainter, Julian Eltinge, Mary Nash, George M. Cohan and Eva Tangway, were for the greater part, faithful.

The Asahi Troupe, a company of Japanese performers, have a splendidly put on magical act and held the crowd in until the very end. The act is one of the best of its kind in vaudeville and the different stunts drew forth both astonishment and applause.

I. S.



# VAUDEVILLE

## HENDERSON'S

Arthur H. Hill showed the folks a few stunts on the velocipede, unicycle and cart-wheel. He is a rather heavily built man who gives an impression of being anything but an acrobat. His act is entertaining, and he got over nicely. He was assisted by a young lady from the audience.

Keegan and Edwards called their act "Jazz as Is." Why, the writer doesn't know. The turn consists of a few patter numbers with a couple of steps thrown in for good measure. One thing we must say in favor of these boys: They have discovered the art of how to get their stuff over. The imitation of Frisco was a riot. They had to take an encore.

James C. Morton, like a rare vintage, gets better the older he gets. Morton and his family amused the people out front immensely and succeeded in stopping the show. He is a rough and tumble comedian and a tumble artist. His family render capable assistance. Every bit of business, every gag, every fall, was so put over as to bring forth unstinted laughter from the audience.

Boby O'Neill, assisted by Evelyn Keller, a pretty blonde, offered "A Song and Dance Elopement" which pleased. The only thing that spoiled the act was a mishap. O'Neill tripped on a wet spot left by Morton while doing a dance. The act concerns the courtship of a young couple set to music. They worked hard to please and succeeded admirably. They had to take several bows before leaving.

The Four Meyakos are billed as "A Surprise From the Orient," and, what's more, they are. The act opens with some exceedingly difficult contortion stunts by the two girls. And it may be said in their favor that they do them a whole lot better than a good many men could. The boy then follows with several violin selections and is joined by the girls in a string instrumental offering. They close with singing and dancing of the American style and were a riot. They had to respond to an encore, and even then the folks were not satisfied.

Ed and Birdie Conrad offered their Honey Songs. The act is a medley of numbers dealing with love. They have pleasing voices, which blend nicely. The numbers are tuneful, catchy and well put over. Ed offered several bits of comedy business that won laughs. The close, in which he changes costumes in front of the audience, for a coking Chinese number, took the audience by storm and sent the act over for a huge hit. They declined an encore.

Gallagher and Rolley, following, required a complete resetting of the stage and, naturally, held up the show for several minutes. Their act is a military burlesque called "The Battle of Whatsthouse." Gallagher is an officer and Rolley his orderly. Several burlesque bits on military life were very funny and, as there were a large number of ex-soldiers in the audience, they went like wildfire.

Mlle. Diane and Jan Rubini, assisted by a male pianist, offered a musical act that was received with favor. Mlle. Diane is an exponent of the latest French fad in dress, which appeals strongly to the male element of the audience. Her singing and Rubini's playing went over nicely and they scored a hit.

The DeWolf Girls, Georgette and Capitola, offered their well known act, "Clothes, Clothes, Clothes," showing the life of a modern miss from dawn till sunset. The girls have likable personalities and a clever act, which they handle well, with the only natural outcome possible—a hit.

Bert Fitzgibbons, the Original Daffydil, fooled and sang his way into a bit. He is a clever nut comedian and his stuff went over smoothly. His tomfoolery won many laughs and he had to respond to an encore.

The Upside Down Millets closed with a classy equilibristic novelty on the trapeze that held them in till the finish. S. K.

## VAUDEVILLE REVIEWS

(Continued on page 38)

### FIFTH AVENUE

De Lano and Pike occupied the initial spot with an act, the greater part of which consisted of acrobatic stunts. They opened with a bit of a dance, and then one of them did some club juggling while he essayed a few steps alone. Some lifts and whirls, usual to strong man acts, followed. The feat of turning somersaults with his hands tied behind his back was then executed by one of them. They closed with a few stunts, using what looked like a small see-saw, to help them.

Bernard and Merritt, two girls, presented a musical act that consisted of some work on the accordeon and saxophone, and also included a vocal solo. The playing of the two is fairly good and the one who sang was in good voice. There is nothing unusual about the offering, it being just one of a number of similar musical acts that do not attract special attention, but manage to find work. In fairness to the girls, it must be said that they held their own here.

Goslar and Lusby, a man and woman, the former playing the piano and singing, while the latter danced and also sang a bit, worked zealously, but did not find the going entirely to their liking. The man has only a fair singing voice, but, with the proper partner, he would probably be able to get along. The same goes for the girl, who dances acceptably. The two do not appear to team well, however. During the act the man rendered vocally several popular selections, and his teammate did several dances that were applauded.

Billy Schoen scored a laughing hit with some talk about married life and a few comedy songs, dealing with the same subject and a baby carriage in which reposed his triplets. He made his appearance wheeling out the vehicle, in which were three dolls, sat down, and got right into his work. A feature of the turn which got him several laughs was the crying of the "Babes," the sounds provoking much mirth. Some of Schoen's talk is clever and a good deal of it is not quite so much so, but he handled it well, and the crowd at this performance devoured everything he fed it with evident relish.

Hermine Shone, Jack Denny and Company have an offering that includes some comedy talking, work on the piano, singing, a dramatic recitation, and the feature of having two members of the organization "planted" in one of the upper boxes. There are several bits included that are very funny, and the turn, generally, possesses sufficient variety to hold interest. Hermine Shone is a girl with a pleasing personality. Denny holds his end up well and the other two members do all that is expected of them.

Marino and Maley, "Wop" comedians, occupied the next-to-closing peg and scored the big hit of the bill. They stopped the show after taking a few encores in the form of talk and songs and then had to beg off. The outburst of applause and whistling at the finish was spontaneous, and they could have remained on almost indefinitely. They opened with some slapstick comedy centered about the moving of a piano, and then drifted from that to talk on various matters. There is much in the act that could be dropped to advantage. The boys are a capable pair of fun-makers and do excellently with material that would not go as well if handled by less able performers.

The Four Boises, three men and a girl, closed with an acrobatic act that was enjoyed by those who stayed until the finish. One of the men, a sort of light comedian, did some thrilling feats, and the other members of the company also performed well. Holding them in after the preceding act was not an easy feat, but this quartet accomplished it. I. S.

### RIALTO

(Chicago)

Latoy Brothers opened the program at the Rialto with a display of nonsensical bits and a series of falls and tumbling that won attention. The comedian has a knack of putting over his bits, so as to win laughs throughout. His drunk droll and actions caused incessant laughter.

Harvey and Hanlon, man and woman, introduced somewhat of a rube comedian and a fly actress. They carry a special drop depicting a countrified railroad churning. There is considerable talk, some getting laughs. The man works as if the character is somewhat new to him. The lady is a good foil, doing well with talk and making little impression with her singing voice.

Izetta, a syncopated accordionist, opened with Sousa's "Stars and Stripes" which she plays in a masterful manner. She then wandered into a tuneful ballad followed with a raggy song, which was well sung, the number and her manner of rendering it called for big applause. This was followed by an instrumental number, "Dallas Blues" which also hit home. An encore was offered in which Miss Izetta sang "Have A Smile." Her costuming has been well looked after and her appearance is immaculate. The act scored distinctly.

Weier and King, two men, sang in splendid voices and seemed to hit home with their audience instantly. They have some comedy talk which netted laughter. They finished with a yodel song that sent them away to big returns. The boys make a neat appearance and proved a standard turn.

The Quaker City Four brings back something that vaudeville has needed for some time; a good singing quartette. The members dress as blacksmiths and work in an interior scene of a blacksmith shop. They opened with a number entitled "Familiar Faces" which was well sung and then rendered the "Anvil Chorus," using an electrified anvil for effect. Their individual voices are strong and in their solo numbers each individual registered. The Swede comedian in the act has a natural accent and is truly funny. His Swede song was splendidly rendered. The Quaker City Four are a welcomed come-back for vaudeville as the field has missed acts of its kind. The act was fondly applauded and won out distinctly on merits.

Hal and Francis is a duo formed by a chic girl and a dashing young fellow. The girl portrays the character of a country lass, while the man plays the smart city chap. They have a cleverly written line of cross-fire talk that contains laughter throughout. The girl's song "The Sweetest Story Ever Told," went over instantly. She possesses a clear, strong voice and knowledge of how to use it. The man is an excellent straight and carries himself well. The act made a strong impression, scoring big returns.

The Beatrice Morrell Sextette proved an entertaining set of feminine instrumentalists and soloists. Their opening, in which they are garbed in royal blue costumes and wearing white wigs, made a striking send-off. The singing numbers were very well done, while their instrumental work was entertaining indeed. There was only one flaw to be discovered and that was a few of the girls evidently put their make-up on with a putty knife. However, they closed the first show in tip-top fashion and were rewarded with a solid shower of applause.

### GOING INTO NEW THEATRE

LONDON, Aug. 16.—Matheson Lang has entered into an arrangement with Miss Mary Moore (Lady Wyndham) by which he will occupy the New Theatre for a season.

### BUSHWICK

Frank and Milt Brittan opened with a lot of pep and, in the opening spot, were compelled to take an encore. The boys style themselves jazz-hounds and the manner in which they bounded jazz on the xylophone, trombone and cornet, certainly proved their right to the title. Both make a neat appearance and play well.

Kerr and Weston, man and woman, offered songs and dances belonging to the same family as the numbers offered by the preceding act. While neither of the two is the possessor of a good voice, they deliver their numbers fairly well, although more at home when dancing. The dancing is along the lines of acrobatic and eccentric work and they have a nifty line of steps which they put over with a good deal of pep. The act has a very snappy and sensational finish, which sent them off to a big hand here.

Dorothy Shoemaker and Jack Roseleigh, assisted by a Japanese valet, offered a comedy sketch that pleased. The offering is weak in spots and the acting also leaves something to be desired. The playlet tells of a young couple who have been separated for a year and the time of the action is on the second anniversary of their marriage. The man goes into his room to retire and just after he leaves the parlor, his wife enters. He re-enters and finds her there.

After a lot of talk, she tells him that she has fallen in love with another person who will come up to see him. She also says that she loves both the new party and himself equally. He threatens to shoot the new party on sight and she sends for him. But he turns out to be their baby, born while they were separated.

Hallen and Hunter offered a lot of patter and some violin playing by the lady member of the team. Hallen, who does the patter end of the act, is a dandy comedian, and the proof of it is the enormous amount of laughs which he garnered from the audience with some exceptionally old gags. His delivery, however, is original and very clever. He would do well to get new gags and make his material entirely clever. He took an encore here and told a number of other jokes in his own style. The lady is attractive and pleases with her violin playing.

Ernestine Myers and Paisley Noon, assisted at the piano by Grant McKay, started their offering with an announcement by Noon, following which he and Miss Myers went through a pretty eccentric waltz. Miss Myers then offered her "Hell-Cat" dance, which is some kind of a Spanish affair. Noon followed with a jazz dance on which he could elaborate a good deal, for he has already done much better than this particular dance allows him to. The surprise dance of the offering came with Miss Myers' Oriental number, in which she wears what would be termed an extremely startling costume for vaudeville. The dance, however, as done by Miss Myers, is an artistic treat and the incense which is used in it lends a dreamy atmosphere to the number. A solo by McKay and a fast dance by both Noon and Myers, completed the offering.

Craig Campbell opened the second half with an aria from an Italian opera and immediately found favor. A selection from the "Bohemian Girl" and a rollicking sailor song also won great applause. His pianist rendered the quartette from "Rigoletto" and played it well. He closed with "Madelon" but was compelled to take an encore and rendered "Pagliacci."

The Arnant Brothers, fiddling clowns who have advanced from the position of a closing act to having their name in lights in front of the theatre, gave a good account of themselves. The audience here liked their style of comedy and was not slow with its applause. The whistling bit at the close of the act is very clever and scored a hit.

Martin and Webb, the "wop" comedians, closed the show and not only held the house, but took an encore and quite a few bows in the bargain. The boys work their "plant" trick with good comedy effect and also sing and play their instruments well.



# VAUDEVILLE

## "CHICKEN CHOW-MEIN"

Theatre—New Brighton.  
Style—Musical comedy.  
Time—Forty minutes.  
Setting—Full stage (special).

Herman Timberg, Inc., Chef, is the billing under the name of the act, which, evidently, means that he is the cook. Jay Gould and Flo Lewis have their names featured above that of the act, and, in fact, make up most of the offering.

But, Timberg, in cooking his dish, neglected to brown it nicely, for the act has a weak finish, and had better be baked a while longer. And while the meal is being rewarded, he would do well to look at a few spots in the offering that need a little more relish to give them better taste.

But, as a whole, the offering will get over. Gould opens in a chef's costume with an announcement about the act in which he mentions quite a few courses. This is made in one and when the setting changes to full stage, he and Sidney Marion, who is a comer in the theatrical game, show the audience how a song is written. The chorus of eight make a very good impression, for they are all pretty and, in addition, do their work well. The final setting shows the interior of a Chinese cabaret, and it is here that Flo Lewis is introduced with Gould in applying for a job. The two dance and pull a few gags which get over because of the manner in which they are delivered.

Incidentally, the chorus girls imitate Loretta McDermott, Eva Tanguay, Al Jolson, Ethel Barrymore, a "Follies" girl and a girl from Reisenweber's. And, although the imitations are not startling—what of it? The girls are pretty—the costumes exceedingly so, jazz is offered and that's what gets over. Flo Lewis later offers some curious chatter commonly called "baby-talk," any one who has seen Flo will admit that she gets away with it.

They also have a "coke fiend's" dream put into verse by Gould and Lewis, who tell of some startling things. One of the girls does a pretty toe-dance and plays the violin at the same time.

There is a bit of a plot to the offering. Flo is a Philadelphia girl who has run away from her home to go on the stage, and Jay is her vaudeville partner. The owner of the Chinese place is a policeman, who is after Flo, as is the Chinese waiter, who speaks with a brogue. Her sweetheart also finds refuge in a Chinese make-up in hunting for her. When she is discovered, her sweetheart, Sidney Marion, and Jay, dispose of the other two, and play checkers to see who gets her, using the girls for checkers. The finish is what is supposed to be an extempore burlesque on a melodrama, which has a few clever spots to it, but needs a lot of strengthening. The one thing that will make the offering a success is the cast that is handling it.

G. J. H.

## SUE SMITH

Theatre—Proctor's Twenty-third St.  
Style—Singing and Talking.  
Time—Twelve minutes.  
Setting—In one.

Sue Smith is a capable comedienne. She has a pleasing personality, a singing voice that will enable her to hold her own in the variety houses and, generally, gives a most satisfactory performance. She is nicely costumed, works with apparent zeal and gives an excellent account of herself. At this house she scored a good-sized hit that was fully deserved.

She opened with a popular tune and then went into some patter which was well delivered. Then came a light selection, followed by some more talk. She closed with another song which went over well. The routine, while somewhat short was pleasing.

I. S.

## NEW ACTS AND REAPPEARANCES

### MCDONALD AND McILAINE

Theatre—Jersey City.  
Style—Singing, Talking, Whistling.  
Time—Fourteen minutes.  
Setting—In one.

McDonald and McLaine, a man and woman team, should be able to play all of the small time hereabouts with success. There is nothing unusual about the offering, but both handle their material well and work in a showmanlike manner. There is not very much talking in the act and that seems to be where they err, for they give the impression that they could put dialogue over well. The singing is fairly good and the man's imitations will hold interest.

They opened with a double song, coupled with some patter, indicating a quarrel between them. The woman followed with an operatic selection which she rendered in Italian. The man then reappeared and, after a bit of patter, went into a number of imitations of birds and a number of "imitations" intended for comedy purposes. Some of these were good. A double song closed and sent the act off in good shape.

With some clever talk added and one or two good songs included, the act would be improved vastly, and probably be able to reach the better houses.

I. S.

### STANTON AND WHITE

Theatre—Harlem Opera House.  
Style—Talking.  
Time—Fourteen minutes.  
Setting—In one (Special).

Man and woman constitute the act. The man works as a Civil War veteran who is now known by the sign in front of his home, "Uncle Tobey, Saviour of Souls," which means, according to his explanation, that he is a shoemaker.

The woman is from California, and is supposed to put some kind of plot to the offering. She is supposed to be looking for her grandfather whom she has never seen. Her father is the veteran's son and ran away from home years ago. She has come to take her grandfather to her home. The plot is brought in at the beginning, and at the end of the act, between a lot of conversation which contains a great many exceedingly poor and very old gags. They finally discover who each one of them is. While they handle their material well, the act itself will never allow them to get beyond the three-a-day.

G. J. H.

### O'CONNOR AND DIXON

Theatre—Yonkers.  
Style—Talking and Comedy.  
Time—Fourteen minutes.  
Setting—In one.

O'Connor and Dixon have a pleasing comedy skit that will find the going easy on the better small time. One of them starts the offering with a dramatic announcement and then goes into an attempt at a dramatic recitation. The other, as a stage-hand, interrupts him by chasing soap which slips from his hands every time he gets hold of it.

A lot of patter and comedy of the "nut" type follows and is handled in a laugh-provoking manner. The two do some comedy singing and dancing, and while they have one or two old gags in their material, the act, as a whole, is entertaining and should get plenty of bookings.

G. J. H.

### SHERLOCK SISTERS IN ENGLAND

LONDON, Eng., Aug. 15.—The Sherlock Sisters and Clinton, who have been appearing in Copenhagen, Denmark, at the Scala Theatre, for the last four months, have signed a sixteen weeks' contract for a tour of London and the provinces.

### GREEN AND MYRA

Theatre—Fifth Avenue.  
Style—Violins.  
Time—Sixteen minutes.  
Setting—Special.

Green and Myra, a man and woman combination, have something novel in violin acts. The turn is nicely staged, and the performers look well and play well, having an act that has been judiciously arranged and appears to be ready for a swing over the big time.

When the curtain rises the man is seen sitting in one corner, the setting being in two. A partition in the drop is then made and the girl is seen standing upon a sort of pedestal and holding a violin. The man plays Drigo's "Harlequin's Serenade" before her. She then steps forward and they play the number together, stepping nicely off stage. The girl then makes a change of costume and renders a "shimmy" song, doing a bit of dance with a few hand-springs, which, while contrasting sharply with the rest of the offering, appears to meet with approval. The male member of the duo then renders a number, after which he plays the popular waltz from "Maytime." The girl reappears and, with both seated at opposite ends of the stage, they hold a sort of conversation, playing snatches of popular tunes, which suggest the words. This number has not been arranged as well as it might have been, and the effects are not the ones desired. They finish, playing a number of current hits together and dance off stage.

With a few slow spots bolstered up, the turn will have little trouble in the two-day-theatres. Green and Myra are a clever duo and have a good act.

I. S.

### GYPSY TRIO

Theatre—Harlem Opera House.  
Style—Dancing.  
Time—Twelve minutes.  
Setting—Full stage (Special).

Two men and a girl constitute this act.

When the curtain rises a special drop is shown at the rear of the stage. Through a screen in the center of the drop two men can be seen playing cards. The girl enters, invites one to dance with her and what follows is very well done. The opening dance is snappy and sets a fast pace, which is maintained throughout for the rest of the act. A Russian dance by the other of the men is excellently done, and the girl follows with a fair toe-dance. After a dance by both men, together the three close with a fast number.

The dancing is good from start to finish and the one thing that is impressed upon the viewer's mind is the snap and vim with which they do their work. The act should do for the better houses.

G. J. H.

### AL JEROME

Theatre—Harlem Opera House.  
Style—Magic and Juggling.  
Time—Ten minutes.  
Setting—In two (Special).

Al Jerome has a special drop, and tries to make his act appear out of the ordinary, but the actual stunts necessary to a good magical act are lacking.

He also does a few ordinary juggling stunts with balls. His tricks in magic consist of a few stunts with a handkerchief, a number of them with eggs and a few simple palming feats. Even some of the simple tricks he did none too well, for they were quickly seen through by the audience. The act is of small time calibre.

G. J. H.

### FREMONT, BENTON & CO.

Theatre—Keith's, Jersey City.  
Style—Comedy Playlet.  
Time—Fourteen minutes.  
Setting—Full stage.

This playlet, entitled "Breakfast for Two," reminds one of the large limousine which runs short of gasoline during its trip, and has to be dragged on by a team of mules. The author had a clever idea to begin with and might have worked up a sketch which would have done credit to anyone, but, after getting the idea, he fell short and not only failed to conclude it in a clever manner, but did not supply it with clever lines. Whatever situations there are lack action, and the offering, generally, drags.

In addition, the cast is not up to the mark. The two principals fail to inject a punch into their work. But they are not entirely responsible for that, for the vehicle is not such as to enable a performer to display very much energy. The two minor characters are horribly exaggerated. But what they have to do is of little importance. In its present condition, the small time will not be easy going for the act. Why the author saw fit to call it "Breakfast for Two" is not very clear. The breakfast portion of the act is of little significance, and certainly not of much importance.

As the curtain rises, a young man is seen conversing with his servant. He is in his apartment and, suddenly, a young woman walks in and announces that she has spent the evening there and that she had waited for him till it was late, but, due to the fact that he had been out all night, she had been forced to retire before his arrival. She explains her action by telling him that she has told his brother she was married to him. Further talk makes it clear that the brother, Anthony by name, had courted the young woman.

Meanwhile, it is discovered that Anthony has spread the news and telegrams come in, congratulating the young "couple." The girl takes it with a laugh, but the man, Jim by name, is angered.

Matters are made worse when Jim's aristocratic mother and his uncle arrive. Mother treats the girl with coldness, but the latter returns similar treatment. Jim, who happened to be out of the room when his mother came in, returns and it is explained that they have not been married. Mother decides that they will have to be married to avoid scandal. She leaves with uncle when the suggestion is made that she do so.

The girl's mother, meanwhile, has married Anthony, as was explained in a telegram. She and Jim have a love scene. Jim flashes a marriage license. The girl resents his having procured it without her consent, but finally remarks that she will never look at another man.

I. S.

### ELSIE SCHUYLER

Theatre—Proctor's Twenty-third St.  
Style—Singing and Talking.  
Time—Eighteen minutes.  
Setting—Special.

Elsie Schuyler is a personable girl who has a nicely staged song offering. The turn has been put on in true showmanlike manner, and has some pretty effects. Miss Schuyler delivers her numbers in a convincing way, and has an offering which, if cut a bit, will reach the better houses.

She opened with some verse in which she declared that "It isn't what you wear, but how you wear it." A partition in the drop, before which she was working, was then made and another girl acts as model, while the principal manipulated a few devices whereby various sorts of wearing apparel were shown. There were several other vocal numbers by the principal, all rendered in a light manner that won favor.

I. S.



# NEW YORK CLIPPER

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## CONFESS AND MAKE UP

(From the N. Y. Times)

If it can be established that there are faults on both sides in the warfare between actors and managers, a long step will be taken toward theatrical peace—which, with such amiable and generous if temperamental people, must eventually mean reconciliation. And as far as one can gather from the published statements, errors are pretty evenly divided.

In any other trade or profession it is inconceivable that men and women should work for four and even six weeks without pay, as actors have had to do while rehearsing. Conditions in the theatre are admittedly peculiar, yet players, like other folk, find it advisable to eat, and have need of a roof and clothing.

The contention of the actors that they should be paid for any rehearsals beyond a stipulated three or four weeks seems moderate in the extreme. Their further contention that they should receive pro rata pay for extra performances on holidays and Sundays is likewise in accord with all sound precedent and sensible opinion.

But the managers refused both requests; and when the actors offered to leave the question to competent outside judgement, securing Mr. Taft and Mr. Hughes as referees, the proposal was rejected. Most people who are in touch with modern advances in the condition of employment will conclude that the managers have been swayed by an ancient and selfish custom, which is as obviously outgrown as it is bad.

If the actors had rested their case on the claims thus stated, they must eventually have won. Their contention is directly in line with a great world movement. Unfortunately, they seem to have suffered no less than the managers from intemperate counsel and bad leadership. In spite of all their explanations, it still appears that they had no right to call out members who were playing under Equity contracts. The argument that the contracts called for arbitration, and that the managers, by refusing arbitration, rendered the contracts void, has a plausible sound, but, for all that has yet been said, it plainly confuses two issues which are utterly distinct. The arbitration stipu-

lated for in the Equity contracts relates to individual differences arising between actor and manager during the engagement covered by the contract. If any manager has refused such arbitration, the fact has not yet been made public.

The arbitration which the managers have refused (and most unwisely, as it seems) concerns pay for rehearsals and extra performances—matters wholly in the future and totally unrelated to any existing contract. Doubtless the actors have been self-deceived, beguiled by a telling phrase; but doubtless, also, their action in closing theatre after theatre has worked a great hardship upon managers and authors, upon their fellow-actors, and upon the amusement-loving public. This is the obvious conclusion from the facts as thus far published.

The chance that reason will prevail seems, at this hectic hour, to be not bright. On both sides well-intended advances toward an understanding have already been made and rebuffed. Old friendships are sundered; hitherto loyal club-mates have parted in bitterness. The actors have staged their strike with telling dramatic effect, and the managers have played their role of unrelenting parent with indomitable zeal. But all this is not necessarily fatal to eventual reconciliation. Artistically there must be vast satisfaction in the performance thus far. And, last as first, are they not artists—managers and actors both?

Only one thing remains to a perfect production—the happy ending which they both know to be essential to a truly popular success. Let the unrelenting parent relent and welcome the wandering child—granting generously that, in spite of his wayward conduct, his heart all along has been right. Curtain, and a stirring march from the musicians—who are also glad to be back in touch with the pay envelope.

Both sides have already suffered grave and irreparable losses. The legal situation presents features which are at present undetermined—indeterminable. If the worst comes, it will be bad, indeed. The public, too, has its rights. It was diverted for a time by the sidewalk performances; but interest in that died soon. It has need of amusement and is learning to find it elsewhere. Verbum sap.

## THE BATTLE OF BROADWAY

(New York Herald.)

Some call it the Battle of Broadway, but it is far more than that—it is a nationwide battle of the actors and managers. It has gone beyond the white lights of New York and entered the amusement heart of every great city in the land. It is another phase of the world struggle between employers and employed, labor and capital. For the first time in the history of the theatre many of the stars who have amused, instructed and thrilled the public have adopted the popular method of securing what they consider their rights—striking; that is, refusing to work until the managers and producers recognize the Actors' Equity Association, which is the actors' union. The issue seems to be solely one of recognition.

Both sides say they will win; the public wants the right to win. Wherein the right rests will be for arbitrators to determine. There should be some sensible way to settle the controversy before it reaches a stage of bitterness that cannot be overcome. The situation would seem to present an excellent opportunity to test the efficiency of arbitration. Anger and word battles never settle a dispute. It is the belief of the public that the time has come for conciliation. The public has something to say in the matter in the last analysis, for it furnishes the money upon which managers and actors alike live and wax fat and grow prosperous—when they do.

## Answers to Queries

J. F. B.—The act to which you refer is "Tom Walker in Dixie." John B. Hymer, the author of the act, plays the principal role in it. Read the CLIPPER'S "Next Week's Bills" and as soon as the season opens you can find where it is playing.

## STRIKING HUMOR

For many actors, the strike is just a better excuse for being out of work.

Shades of "Diamond" Jim Brady! What side would he have allied himself with in the strike?

Around the Lamb's Club, the saying "As peaceful as a Lamb" doesn't mean much these days.

We looked in vain for pickets outside of the Lexington Theatre when the actors opened their show.

This actors' strike is the first thing the actor ever attempted that the press agent doesn't take credit for.

Wonder what that sign in the lobby of the "Listen Lester" show means: "Entire new cast of principles."

Lieutenant Colonel Earl Booth has done more marching in the actors' strike than he ever did in France.

"Strike while the iron is hot" is not quite as appropriate at this time as "Strike while the weather is hot."

"Lightnin' has struck," the actors announce. Why not open the Gaiety again, for lightnin' never strikes the same place twice?

In the parade on Monday, a lone woman carried the banner "Too Many Husbands," and behind her marched almost a whole platoon of men.

In direct proportion to the number of shows closed, the cigarettes and—er—other things in the managerial publicity department have shown a decrease.

Funny that Gordon Whyte, who dishes out the Equity publicity, hasn't tried to make us believe that the car strikers walked out in sympathy with the actors.

These dark shows live up to their names. "A Voice in the Dark" is silent. "Those Who Walk in Darkness" has stopped walking altogether. "Dark Rosaleen" is.

Since the strike began, it has become fashionable among the actor-folk to wear clothes closely resembling the costumes worn by motormen and conductorettes.

Tell me not in mournful numbers  
Life is but an empty dream,  
For the soul is dead that slumbers  
When the pickets start to scream.

It was suggested at an Equity meeting that if George M. Cohan was to make good his threat about running an elevator, he would have to join the Elevatormen's Union.

We hear that the names of some of the new plays now read as follows: "A Voice They Made Dark," "They Would and They Did," "Oh, What a Walkout," and "The Disloyal Vagabonds."

When one of the managers heard for the first time that William Shakespeare was an actor-manager, he wanted to know why Shakespeare wasn't a member of the Managers' Protective Association.

After the parade, Eddie Cantor and a couple of girls were seen going into a drug store for a soda. When Eddie came out, he said, "I asked the waiter to give us separate checks. Work is work, and a strike is a strike."

No more can "Smutty Stories" magazine have tales about the innocent young chorus girl and the crafty manager, for, in the climax, when he has her in his power-r-r-r, all she will have to say is, "Stop, or I'll tell my union."

While the managers were holding their meeting on Saturday, a pianist with more or less technique was playing "Nearer My God to Thee" in the office upstairs and the strains drifted through the open windows to the meeting below.

A newspaper reporter hands us this ditty:

Press agents now can ne'er demand  
A high and fancy wage;  
For now the actors without help  
Have landed the first page.

Eddie Cantor sprung some new verses to a popular "blues" song at the actors' benefit. One of the verses goes like this:  
Ashes to ashes;  
Dust to dust;  
Show me a manager  
An actor can trust!

A bit of humor was thrown into a recent Equity meeting when Billy Kent told a story on the Glorias, a dancing team that had appeared in "Shubert's Gaieties" and had not walked out. They rang up the Shuberts last week and frantically told Lee that their lives had been threatened by Kent.

Kent's version of the story is that he and the Glorias trade at the same delicatessen store and that, on the night of the Gaieties' walkout, he had jokingly said to the storekeeper:

"If you don't put poison in the Glorias' salami, I'm going to stop trading here."

Th delicatessen man repeated the threat to the Glorias, and that is how it happened.

When Ed Wynn spoke at the Astor meeting following such a galaxy of stars, he said it reminded him of the scriptures: "After the golden offering, came the sacrifice."

"Why did you strike, Ed?" Wynn was asked by his manager. "Well, it was this way," Wynn explained. "Every night, when I'd go to my dressing room I'd be followed by one of the other principals or a member of the chorus who would sit down and pour out troubles to me about the 'run-ins' they were having with you. And I grew so tired of entertaining the cast in my two by four and listening to their grievances that I decided to strike in the hopes of winning the privacy of my dressing room."

Place: 45th street. Scene: An Equity meeting. Time: Any night. Cast: Any Speaker and The Howling Mob. He rises on the table and says: "Fellow strikers: I am an actor. (Great applause.) I am with you because you are right. (Cheers and stamping of feet and umbrellas.) Stick! (The Howling Mob rises to its feet and waves its hat in the air while Any Speaker wonders why he did not run for office instead of running for a Shubert contract.) Stick!! (Same business is repeated with even greater gusto.) STICK!!! (The Howling Mob shrieks itself hoarse, while the advertising man of a large glue concern who happens to be present thinks of using the speech in his next "ad" copy.)

## TWENTY-FIVE YEARS AGO

Lucy Daly was with "The Passing Show" at the Casino, New York. "And Her Golden Hair Was Hanging Down Her Back" was issued by the English Song Co.

H. R. Jacobs controlled the Academy of Music, The Alhambra, and The Clark Street Theatre in Chicago.

A. O. Duncan, ventriloquist, composed two songs entitled, "The Butterfly and The Rose" and "After the Curtain Falls."

Dollie Harding died at San Francisco. "My Pearl's A Bowery Girl" by William Jerome and Andrew Mack, was published by T. B. Harms and Company.

Laloo was with the Barnum and Bailey show.



## FOREIGN NEWS

## GOVERNMENT REFUSES TO EXCLUDE AMERICAN ACTS

**Variety Artistes' Federation Angered by Refusal to Take Measures Curbing Invasion—Federation Claims Foreigners Are Taking Jobs from Soldier Performers.**

LONDON, England, Aug. 17.—The latest attempt of the Variety Artistes' Federation to exclude American and other foreign artistes has met with failure.

The federation made application to the Ministry of Labor, requesting it to apply the "Alien Labor Exclusion Bill" in the case and thus force managers and agents to refrain from importing foreign acts. The reply of the Government Labor Minister was as follows:

"I am directed by the Minister of Labor to refer to his letter on the subject of the issue of permissions under the Aliens Restriction Order to enable variety artistes to come to this country for employment. I am now to inform you that the Minister has caused the questions raised in your letter to be considered by the Aliens and Nationality Committee which has been appointed to consider all matters affecting the position of aliens in this country. The committee in question fully concurs in the opinion expressed by you that foreign artists should not be introduced for the performance of services which could equally well be rendered by British performers already in the country.

"The view is, however, taken that the introduction into the United Kingdom of

members of the theatrical profession and the services which they perform cannot be regarded in the same light as the introduction of alien labor for employment in industrial occupations, having regard to the fact that the functions which foreign artistes perform are frequently of a highly specialized and in some cases of a unique character, and the circumstance that unemployed members of the profession are available in this country does not necessarily imply that they are capable of rendering the peculiar services for which the foreign artistes are required.

"In these circumstances the Minister is of opinion that where aliens possessing professional qualifications of a specialized character desire to come to this country for employment, no obstacle should, in general, be placed in their way."

Although the influx of foreign acts is not as great as was anticipated, the Federation has raised a hue and cry against their importation, claiming that many discharged soldiers, who are variety performers, have been unable to get work, preference being given to foreign artistes. On the strength of this, they appealed to have the law invoked in their favor.

## MARIE AMBROSE SUED

LONDON, Eng., Aug. 15.—Malcolm Stanley Mackinlay, proprietor of a vocal training academy, has sued Marie Ambrose, her father, Jacob Tromp, and her husband, William Henry Bathurst, for an account of his commissions as business manager and trainer of Marie for the last seven years.

Mackinlay undertook to train Miss Ambrose when she was a child in 1913. Due to his training she became popular as a singer. In 1914, a contract was arranged whereby Mackinlay was to receive commissions for all contracts that Miss Ambrose received.

In July, 1918, she was married to Bathurst and broke her contract. Mackinlay sued. Justice Astbury, who heard the case, said that although the contract entered into between Tromp and Mackinlay was rather severe, Mackinlay was entitled to costs. As the singer was now working for nothing, however, the justice held that Mackinlay could not collect costs.

## ARRESTED AS THEIF

LONDON, Eng., Aug. 15.—May Seymour, a variety performer, was arrested in Piccadilly Circus recently on a charge of being implicated, with Louis Goldberg, in the theft of \$445 worth of jewelry from Regina Singer, a dancer. Goldberg, it is said, had been living with Regina Singer and took some jewelry, which he gave to the Seymour woman, saying he had bought it for her. She smashed the jewelry in a fit of anger. The defendant was remanded by the court at Marylebone.

## BIG CASTS RETURNING

LONDON, Eng., Aug. 15.—The managers of productions have again commenced to employ large casts. During the war they made a practice of employing only the smallest casts possible, with gratifying success. Now, however, that the war is over, they are commencing to spread out, as can be attested by the following. "Kissing Time," at the Winter Garden, has thirty-nine principals; "Eastward Ho" has twenty principals and one hundred chorus girls, and Henry Ainsley's forthcoming Tolstoy drama employs thirty people.

## "LILAC DOMINO" CHORUS BACK

LONDON, Eng., Aug. 16.—The chorus of "The Lilac Domino," which is appearing at the Empire Theatre, here, under the management of J. L. Sacks, went out on strike recently when a member of the actors' association, who was in the show, was dismissed. Sacks proved that the dismissal had nothing to do with the man's being an association member, as he was dismissed because he had not lived up to the rules of the theatre. The association council advised the girls to return to work. They did so.

## LADDIE CLIFF WRITES PLAY

LONDON, Eng., Aug. 15.—Laddie Cliff, the variety artist who has made several appearances in America, has turned playwright, having written a piece called "Live and Let Live." He is now playing the leading male role in "His Little Widows." E. Lewis Waller has acquired the play and will produce it, with Marie Blanche as the lead.

## "DADDIES" OPENS SEPT. 2

LONDON, Eng., Aug. 16.—"Daddies," the Belasco production, will be presented here at the Haymarket Theatre by Frederick Harrison, through arrangement with Messrs. Courtneidge and Mollison Kidd, on September 2. "Uncle Sam," now at the Haymarket, passed its 200th performance a week ago Thursday.

## MAY WEAR POLICE UNIFORMS

LONDON, Eng., Aug. 14.—The standing committee of the House of Commons has passed a new police provision by means of which it is illegal to wear a police uniform without proper authority. Exception has been made, however, in the case of theatrical, music hall and circus performances.

## PAYS EXTRA DIVIDEND

MANCHESTER, Eng., Aug. 14.—An extra positive dividend of 10 per cent has been declared by the directorate of the Manchester Palace of Varieties, which now brings the year's totals so far up to 15 per cent.

## STOCK AND REPERTOIRE

## ACTORS' EQUITY ISSUES NEW CONTRACT FOR STOCK

**Latest Form of Agreement, Which Is Being Used by Many Agencies, Provides for Settlement of Differences by Arbitration, Along with Other Features.**

Paul Scott and several other agencies last week pasted up on their bulletin boards a new stock contract issued by the Actors' Equity Association. This contract has never been made public, and many of the agencies have been unaware of its existence. It provides, among other things, for the settlement of disputes as to interpretation of orders of the management, or terms of the contract by arbitration. It stipulates that the actor shall furnish certain necessities in clothes and the manager others.

A copy of the contract is printed below.

STOCK CONTRACT  
ACTORS' EQUITY ASSOCIATION  
LONGACRE BUILDING  
NEW YORK

AGREEMENT made and entered into this ..... day of ..... 19.... by and between ..... party of the first part (hereinafter called "Manager"), and ..... party of the second part (hereinafter called "Actor").

## AGREEMENT OF HIRING

1. For and in consideration of the sum of One Dollar paid by each party to the other and the mutual promises herein contained, the manager hereby hires and engages the actor to render services as such, and the actor hereby accepts the said engagement; such hiring and such engagement to be subject to the terms and conditions hereinafter set forth.

2. It is agreed that the actor is to play ..... (Insert line of parts.)

## TERM

3. It is agreed that the term of this employment shall commence not later than the ..... day of ..... 19...., and shall continue until the ..... day of ..... 19...., and thereafter as next provided. If the season of the Stock Company of the Manager herein shall extend beyond said latter date, then the employment hereunder shall continue for said season of said Stock Company and said season shall not end until terminated by one week's notice given by the manager to the actor. If the last date in this paragraph is not filled in, it is understood that the minimum guaranteed employment hereunder is two weeks. If both dates in this paragraph are filled in, then the provisions of paragraph 5 shall not apply during the term of employment agreed upon.

## PAYMENT

4. The manager hereby agrees to pay the actor the sum of ..... Dollars each week during the term of the engagement and on the Saturday of each such week.

## TERMINATION BY NOTICE, ETC.

5. Either party may, by giving two weeks' notice in writing to the other, at any time after performances have begun, terminate this contract. Said termination to be effective at the end of two weeks after said notice is given.

6. If this contract is entered into with the actor, he being in the City of New York, the manager agrees to pay the fare of the actor from New York to the place of performance and back to New York from said place. If this contract is entered into with the actor, he being outside of the City of New York, the manager agrees to pay the fare from that place to the place of performance and return.

## SEEK WM. E. CULHANE

John Culhane, father of Wm. E. Culhane, is reported to be dying at his home in Rochester, N. Y.

## ROSE O'NEILL ON VACATION

Rose O'Neill, of the American Play Company, is on a two weeks' vacation.

## SIGN WITH POLI

Marie Sinclair and Florence Reynolds have signed for a special engagement with the Poli Stock Players.

Transportation includes the cost of transporting the baggage of the actor also, but not sleeper and parlor-car fare.

If this contract is terminated by the manager he shall pay the fare as hereinabove provided to place of performance and return. If the actor shall terminate this contract he shall not only pay his own fare back but also the fare of the actor engaged to take his place, not exceeding in amount his own return fare.

## NUMBER OF PERFORMANCES

7. A week's work shall consist of not more than ..... performances.

## DUTIES OF THE ACTOR

8. The actor hereby agrees to perform his services in a competent and painstaking manner, to pay strict regard to make-up and dress, and to abide by all reasonable rules and regulations which the manager may make, and as long as the manager fully performs his part, to render services to him exclusively.

## CLOTHES

9. The actor is to pay for such morning, afternoon and evening clothes customarily worn by civilians of this country at the present time, together with wigs and shoes appurtenant thereto as may be needed. All other clothes, costumes, appurtenances (including those peculiar to any particular trade, occupation or sport) and all "Props," shall be furnished by the manager.

## EXCEPTIONS

10. It is hereby agreed that if the actor is unable to render or incapacitated from rendering services through sickness or otherwise, or if the company cannot perform because of fire, accident, Act of God or the public enemy, then the actor is not to receive any salary for the time during which such services shall not, for such reason or reasons, be rendered.

## NOTICES

11. All rules, regulations and notices shall be in writing and shall be delivered to the actor personally, except matters which refer to the company in general, which may be posted on the Call Board. Notice to the manager may be given in writing by handing the same to him personally, or to the person who pays the salaries of the company.

12. In the event any dispute shall arise between the parties—

(1) as to any matter or thing covered by this contract  
(2) as to the meaning of the contract or its application to any state of facts which may arise; then said dispute or claim shall be arbitrated. The manager shall choose one arbitrator and the Actors' Equity Association the second. If within three days these arbitrators shall not be able to agree, then within that time they shall choose a third, who shall not in any way be connected with the theatrical profession. If they fail to do so

or his appointee shall be the third. The arbitrators shall hear the parties and within ten days shall decide the dispute or claim. Said decision shall be final. The arbitrators shall determine by whom and in what proportion the cost of arbitration, if any, shall be paid. The parties hereby appoint said Board its agents, and with full power to finally settle said dispute or claim, and agree that its decision shall constitute an agreement between them, having the same binding force as if agreed upon by the parties themselves.

IN WITNESS WHEREOF, we have hereunto set our hands the day and year first above written.

..... MANAGER

..... ACTOR

## HAVERHILL OPENS LABOR DAY

HAVERHILL, Mass., Aug. 16.—The Academy of Music, this city, is to have a Winter season of stock under the direction of Jack White. The house will open Labor Day with "Happiness." Irene Sumner and Alfred Swenson have been engaged for the leads, and the rest of the company will include well known actors.

## SHORT JOINS LEWIS AND WIRTH

DALLAS, Texas, Aug. 16.—William Short is with the Lewis and Wirth Stock Co.



# BURLESQUE

## IDENTIFY MAN FOUND DEAD IN CEMETERY AS ANDY LEWIS

**Comedian Had Been Missing Several Days and Police Had Been Making Search—Revolver Found on Body, Which Was Unrecognizable.**

After being missing several days, during which time an alarm had been sent out by the police and a general search made, the body of a man identified by his sister as that of Andy Lewis, the burlesque comedian, was found lying on the grave of his daughter in Mount Washington Cemetery last week. There was a revolver in the body and a note addressed to his sister. The body was badly decomposed.

With the note to his sister as a clue, the police called upon her to identify the body. This she did, with the assistance of Benjamin Hides, who lives in the same house with her at 1217 Fifty-seventh street, Brooklyn. They identified him by means of a diamond ring and pin and his Masonic card. He was buried at Mount Carmel Cemetery under the rites of the

grand order of Free Masons, Munn Lodge, No. 190, of which he was a member.

Lewis was for many years with Al Reeves in his shows, and had also appeared in shows backed by Reeves and William S. Campbell. He worked the show over the Columbia Circuit, appearing with his wife at that time, Maude Elliot. The show was called "The Marde Gras Beauties." Later, he took out a show over the Progressive Circuit, but when that failed, he closed the show and went into vaudeville with Vera George and several other partners, presenting new acts from time to time, but never attaining the popularity he had in burlesque.

No reasons for the death were given and no information could be obtained further than what has been printed.

### MINSKY OPENS SATURDAY

The Minsky Brothers will open their National Winter Garden on Saturday night. In the cast will be George T. Walsh, James N. Francis, Jack Shargel, Harry Bentley, Eddie and May Kantor, Babe Wellington, Louise Pearson, Mae Kearns and Frankie Lloyd.

Francis will not open until Monday, as he does not close at the Union Square until Saturday night. Jack Perry will produce the shows, while Solly Fields will stage the numbers. Minsky is paying his girls \$20 this season.

### "ALL JAZZ REVUE" OPENS

FREMONT, Ohio, Aug. 17.—Irons and Clamage's "All Jazz Revue" opened here today. They are here for one day only, opening in Cleveland tomorrow. In the cast are Lou Powers and Margie Catlin, who are featured. Others are Pat Daly, Ray Kelly, Charles Glick, Bob Wolfe, Moretti Sisters, Pearl Hamilton, Nadine Grey and the Jazz Quartet.

Sam Reider is the manager, Joe Mack agent, Joe Heidllicka musical director, Ed Brietenback carpenter, and A. Turner props.

### "BLUCH" COOPER VERY SICK

James E. ("Bluch") Cooper, owner of four shows on the Columbia Circuit and one on the American, is confined to his home in Yonkers with pneumonia. He was taken ill Monday night of last week while in Boston, where he had gone to see his "Sight Seers," which had just opened at Waldron's Casino. Without seeing his show, he was rushed back to his home here.

His condition late Monday was very serious, two doctors and two nurses being in constant attendance upon him.

### GRACE FITZGERALD DIVORCED

JERSEY CITY, Aug. 14.—A divorce has been granted Louis A. Nendel, of 55 Mercer street, this city, from Grace Fitzgerald Nendel, known on the stage as Grace Fitzgerald. The case was heard before Special Master William R. Barrickel. Young and Margolies represented Nendel.

Mrs. Nendel, who was formerly a member of the "Bon Tons" on the Columbia Burlesque Circuit, failed to contest the suit.

### GOES TO HOSPITAL

PATERSON, N. J., Aug. 14.—Peggy Mendel, a member of Billy Watson's "Parisian Whirl," was taken to the hospital here today to be operated on for an abscess. She will rejoin her show when she is able.

### JIM LAKE LEASES HOTEL

WASHINGTON, D. C., Aug. 18.—Jim Lake has taken over the lease of the Rochester Hotel, which is around the corner from the Gayety Theatre. He will continue to cater to theatrical folk. He also will run the Caroll House, another theatrical hotel.

Lake was to have placed a show on the National Burlesque Circuit this season, but decided to remain out of the show business in order to look after his other interests.

### "LID LIFTERS" GET \$6,000

CLEVELAND, Ohio, Aug. 18.—Lew Talbot's "Lid Lifters" broke all records for openings at the Empire, this city, last week, and without an extra attraction. They did \$6,000. It's a corking good show.

### KAHN GOING FISHING

Pen Kahn, owner of the Union Square Theatre, leaves New York to-day (Wednesday) for the Bay of Naples, Maine, where he will spend ten days fishing. Mrs. Kahn will also take the trip.

### WILL MANAGE "FLO FLO"

Frank Livingston, manager of Watson's Reef Trust last season, will manage the Southern company of "Flo Flo" this season. It will open at Frederick, Md., on September 15.

### CHARLIE WILKINS CLOSES

Charlie Wilkins has closed with James E. Coopers' "Blue Birds" on the American Circuit. Jack Miller, who recently returned from France, has replaced him.

### GOES INTO PITTSBURGH STOCK

Maud Rockwell has been booked as prima donna of the Academy Stock Company, at Pittsburgh, by Roehm and Richards. She will open next week.

### "BIFF" CLARK TO MANAGE

William "Biff" Clark has been engaged by Sam Howe to manage his "Sport Girls" on the American Burlesque Circuit. He replaces Lou Sidman, resigned.

### REPLACES GUSSIE WHITE

Kitty Madison has been engaged to replace Gussie White as soubrette with "Girls de Looks." She opened in Baltimore Monday.

### RUBY LUSBY CLOSING

PITTSBURGH, Pa., Aug. 18.—Ruby Lusby and Nina Rochester will close at the Academy here next Saturday night.

## "JAZZ BABIES" LOOKS THE GOODS

The "Jazz Babies," Peck and Jennings' new show, had its initial opening last Saturday night at the Olympic. While the show was not set, the performances given left no doubt that it will be one of the leading offerings on the American Circuit this season. The programme states that Don Clark is responsible for the book and numbers and credit should be given for the excellent entertainment he has furnished. The book is full of good comedy scenes and the numbers have been carefully staged.

The owners of the show have also equipped it well with scenery that is bright and pleasing to the eye. The costumes worn by both principals and chorus are likewise very attractive. They are prettily designed and in good color scheme.

Frank X. Silk featured in the offering, was extremely funny as a tramp. He has an easy way of working that is pleasing and a smile that assists him in winning his way into favor. He makes a number of changes during the performance.

Don Clark, one of our very best light comedians, was never seen to better advantage. He "fed" the comedians capably and his all round work was commendable. He offered a very neat wardrobe and made a number of changes. He had several numbers that he put over very well.

George Carroll is doing second comedy, using a tramp make-up. He is an earnest, fast worker. He does good team work with Silk.

Sonny Lawrence, the juvenile, is in a number of scenes and does very well. He has a half dozen numbers that were generously received.

Ernest Stone does a good English butler as well as several other characters.

Florence Whitford gave a good account of herself in the soubrette role. She has improved greatly since last season, and is putting her numbers over with a snap. She also reads her lines well and offers a very pretty wardrobe.

May De Lisle, as Susette, handled the part finely, but, in the character of the old lady and her eccentric comedy role, she stood out. Her wardrobe pleased.

Rena Vivienne is the prima donna and was in excellent voice last Saturday night for she had no trouble in getting good results. She also did nicely in the scenes. Her gowns were in good taste.

With a few minor changes which every show needs after the opening, the "Jazz Babies" will be in shape to withstand the severe criticism it will be subjected to during the season. As it is now, it is a credit to the circuit.

## LEW KELLY PUTS OVER GOOD SHOW AT THE COLUMBIA

The Lew Kelly Show was selected for the opening of the Columbia this season and the popularity of this comedian was shown by the big audience that packed the house, Monday afternoon.

Kelly has a new show. The book is called "The Submarine Man," by A. Douglas Leavitt, and it was staged by Lou Hascall according to the programme. Ameta Paynes staged the numbers.

The material offered is good and just suited to Kelly. But a lot of it sounded as though it originated in the brain of Kelly himself, as none can think any better in this line than he.

Kelly has a line of "dope" bits that are new this season. They are extremely funny and he knows how to put them over. He makes his entrance with a large rooster under his arm. The bird is "Roger" this season. He is not using any of the material he ever used before either. One can hardly imagine how all this "nut" stuff can be ground out. He is a decided hit and a most amusing fellow.

Charles Raymond is again with Kelly and he worked Monday with all the confidence a man can have, and nobody would think the part was new to him. He is a great "straight" man, being a hard worker and "feeding" Kelly the right way. His wardrobe is classy also and he makes a number of changes.

Arthur Putnam, whom we have known in the past as a "straight" man, has an excellent comedy part, when portraying a "legit," which he does throughout the performance. His make-up is good, his voice deep and suited to the part, and he dresses the part as it should be. He does not overdo the character, but handles it in a true sense of humor.

Larry Leewood is doing a black face. He seemed rather nervous Monday, but will, no doubt, overcome this before many shows have passed, as he has a good part and it can be worked up greatly.

Dudley Farnworth is the juvenile. He is a neat looking chap, dresses well and can put a number over.

Jeannette Buckley breezed right into favor after several seasons in vaudeville. She looks great, has a most pleasing personality, knows how to read lines, and "feeds" the comedian nicely. Miss Buckley has a good talking and singing voice and she easily got all her numbers over for encores. Her costumes are beautiful and, in fights, she looks charming. Miss Buckley's return to burlesque is a welcome one as her performance was delightful.

Helen Lloyd, a dancing and shapely little soubrette, had some good numbers, which she put over very well. She does well in scenes and looks great from the front. Her dresses are also pretty.

Annette Shaw is an ingenue who can both sing and dance. She has a pleasing personality and costumes that are simple but most attractive.

The "coffin" bit was well worked up by Putnam and Leewood.

A singing, talking and dancing specialty was offered in one by Hank Brown and Company, a man and woman. Brown is a clever fellow and got his stuff over well, but the woman is only fair.

The third scene in the first act, showing the submarine passing by the hotel, was well worked up. It was the finish of a race between Raymond in one submarine and Kelly in the other, the latter winning.

A table scene here with Kelly and Miss Buckley at one, Putnam at the other and Leewood as the waiter, offered plenty of laughs.

As a finale, Raymond offered a good number, assisted by the chorus and all the principals. It was well worked out and proved great. To carry it out, the producer had the girls costumed in purple and orange, to blend with the color of the scenery which had a purple color scheme. The principals' costumes also were of purple, giving a wonderful effect.

Farnworth and Miss Lloyd offered a neat singing and dancing specialty that pleased early in the second act.

The "love" bit between Raymond and Miss Buckley was amusing, with Kelly, Putnam and Leewood working it up.

The "Chinese collection" bit pleased, as it was offered by Kelly, Raymond, Putnam and the Misses Buckley and Lloyd.

Miss Shaw, assisted by the musical director, offered a singing specialty that went over big. It ended with a corking good dancing number.

The court scene in one, with all the principals, was well staged and proved an excellent comedy scene, which turned out later to be a dream by Kelly.

Some of the girls in the chorus are blondes, some are brunettes, while others are auburn haired. They are all pretty and shapely. They work in the numbers, which were prettily staged, as though they liked to. And they can sing also.

The costumes are a harmonious blending of colors, and the scenery is pleasing to the eye in coloring and design.

Burlesque News continued on Page 29



# THEY'RE RAVING, BROTH

**SINGING ACTS  
RAVE OVER IT**

## BY THE CAMPFIRE

**Nature's Own Joy Tune**

**DANCING ACTS  
RAVE OVER IT**

## BY THE CAMPFIRE

**The Bluebird Tune That Brings Joy**

**MUSICAL ACTS  
RAVE OVER IT**

## BY THE CAMPFIRE

**The Joy Tune That Makes 'em Rave**

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115 University Place

**ST. LOUIS**  
Calumet Building  
**SAN FRANCISCO**  
Pantages Theatre Building

**CHICAGO**  
Grand Opera House Building

**LEO. FE**  
**711 SEVENTH AVE**  
A Stone's Throw From the Palace Theatre



OTHER, RAVING OVER IT!

**DUMB ACTS  
RAVE OVER IT**

# **BY THE CAMPFIRE**

**The Joy Tune That Brings Encores**

**MUSICAL DIRECTORS  
RAVE OVER IT**

# **BY THE CAMPFIRE**

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**THE PUBLIC  
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**Soscha Beaumont** has been engaged for "Bitchy Koo."

**George Sofranski** is at Atlantic City, spending his vacation.

**N. T. Granlund**, Marcus Loew's publicity manager, is on a fishing trip.

**Doraldina** is to be starred in a film version of "Sumuran."

**Doc Lynn** and **Viola Allen** recently became the parents of a baby girl.

**John MacFarlane** has signed with Rita Olcott, to appear in "Lusmore."

**R. George Burnett** has been engaged by the Shuberts for "The Dancer."

**Monte Blue** has signed a long term contract with Famous Players.

**Eva La Gallienne** has been engaged by Mrs. Rita Olcott for "Lusmore."

**Lazar and Dale** replaced **Kranz and La Salle** at the Riverside last week.

**Florence Reutti** has changed her name to Florence Court, her family name.

**Will S. Rising** has volunteered to sing at the Barney Fagan testimonial.

**Anna Berger Sullivan's** mother, Mrs. H. S. Harris, died in Chicago recently.

**Dagmar Oakland** was married to Captain Garnette Rotan in Chicago recently.

**Hackett and Delmar** are not working, due to a slight injury to Delmar's leg.

**Billy Gould** has returned from France, where he was entertaining the troops.

**Margaret White** has been engaged for the soubrette role in "Hello Alexander."

**Charles Gillen**, formerly accompanist for Grace La Rue, is the father of a baby girl.

**Johnny Morris** has the leading role in one of Marty Brooks' forthcoming girl acts.

**Richard Pyle** is staging two revues at the Terrace and Marigold Gardens, Chicago.

**Mlle. Diane** and **Jan Rubini** substituted for **Ryan and Healy** at Henderson's this week.

**Harry Sloane** is now doing the press work for George White's "Scandals of 1919."

**Dolores** has been signed by F. Zeigfeld for his new edition of "The Midnight Frolic."

**Tom Jones** cut his vacation short because of the weather and arrived home on Saturday.

**Robert H. Russell** has been engaged for the McIntyre and Heath show "Hello Alexander."

**Benny Freidburg**, formerly with N. S. Feldman is now with The A. & A. Producing Company.

**Jack Campbell**, who has been over in France helping to entertain the troops, has returned home.

**Jennie Jacobs**, after being operated on at Mrs. Alston's sanitarium, returned home last week.

**John Burke** is to produce the shows at The Dauphine Theatre, New Orleans, and not John Block.

**Arthur Klein's** ten-year-old daughter, **Eleanor**, is recovering after an operation for appendicitis.

**Kenny and McCune** have a new song and talk act which is being handled by Charley Fitzpatrick. It opened Monday on the Fox time.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Felix Adler** is to play one of the leads in "Frivolities of 1919" which G. M. Anderson is to produce.

**Edgar Nelson** has signed with Joe Klaw to create the role of Waldemar Timms in "Double Harness."

**Joe Flynn** is in Boston for Arthur Hammerstein, heralding the charms of "Somebody's Sweetheart."

**Betty Varey** and **Richard Allen Carey**, the latter not a member of the profession, have been married.

**Nat Holt**, manager of the Los Angeles Hippodrome, entertained 300 newsboys at his house last week.

**Mrs. Beatrice Hubbell Palmer**, a San Francisco musician, is to make a six months' tour of China.

**Boyce Combes** was out of the bill at the Majestic, Chicago, last week. Donald Roberts replaced him.

**Ray Hess**, formerly of the Hess Sisters and now Mrs. Nathan Kamnitz, is the mother of a baby girl.

**Robert H. Russell** was signed last week for a leading role in "Hello Alexander" with McIntyre and Heath.

**Charles Hertzmann**, formerly with Comstock and Gest, is now with Universal as publicity manager at Universal City.

**Foster and Hines** did not appear at McVicker's, Chicago, last week. They were replaced by Ed and Lillian Roach.

**Dan Quinland** and his daughter **Geraldine** have been engaged for "Hello Alexander" with McIntyre and Heath.

**Bert Snow** and **Luda McMillan**, who in private life is Mrs. Snow, have returned from entertaining the boys in France.

**Renee Adoree** has signed to appear in "The Dancer," Edward Locke's new comedy now in preparation.

**Billy Lang** is the featured performer in a new girl act with a cast of eight people, presented by Marty Brooks.

**Vera Royer** has returned to New York after spending a vacation in Canada. She will shortly go into pictures again.

**Fred Ward** and **Legotie Hoover** have signed to appear in a new musical play entitled "The Magic Melody."

**Vera Meyers**, daughter of Jake Meyers, billposter for Klaw and Erlanger, is a soloist at the Rialto this week.

**Kelly and Boyd** are featured in a new girl act with eight people which has not as yet been given a title.

**Farnum and Farnum** are with the Red Cross unit playing the hospitals in the East. They were at Otisville last week.

**Jennie Delmar** has opened in Tom McReas' new vaudeville act, the "Beauty Shop," playing Keith time.

**Paul Dickey** and **Inez Plummer** last week announced the fact that they had been married since June 26th.

**Dayton Stoddard**, formerly dramatic critic for the Evening Sun, has joined the publicity staff of Henry W. Savage.

**Barry Melton** and **Bobby Bliss** have been engaged for a new musical piece by the Popular Productions, Inc.

**Sydney Shields** has signed a three-year contract with Walter Hast to appear in "A Daughter of Two Worlds."

**Ethel Clifton**, who has been in France, entertaining troops, has just arrived home and is at work on a new play.

**Mona Morgan**, grand-niece of Robt. E. Lee, will appear in a new production soon in support of a well-known actor.

**Silvio Hein**, the composer, was arrested charged with driving his car on the curb at Broadway and Eighty-first Street, last week.

**Lottie Reick**, seen in several McIntyre and Heath productions, will appear in "Hello Alexander," their forthcoming show.

**Harold Whalen** has replaced Clarence Nordstrom in the "Over Seas Revue," which will open on the Orpheum Time shortly.

**Ethel Barrymore** is to be seen in a series of pictures made for International and released through Famous Players-Lasky.

**Roi Cooper Megrue** has applied for letters of administration of the estate of Harry H. Cooper who died last May, intestate.

**Harold de Becker** has been engaged by John Cort to appear in a new comedy by Earl Der Biggers, called "Three's a Crowd."

**Bonita** and **Lew Ahearn** are out of the New Brighton bill this week due to illness. Jim Toney and Ann Norman are filling in.

**J. F. Marlow** is with the Pauline McLean Players, at Akron, Ohio, where that organization is now playing an engagement.

**Frank Walsh** and **Sylvia De Frankie** have been added to the cast of "Fifty-Fifty Ltd.," which opens in Washington, August 31.

**Alfred Kappeler**, seen here recently in "Tillie," is recovering from an operation for appendicitis at Sunnydale Farm, Marlboro, Mass.

**Mabel A. Buell**, the scenic artist, has been commissioned by Anton Sabalia to paint the scenery for his forthcoming production.

**Phil E. Adams**, in "The Owl," has been routed for a return engagement over the Pantages and Loew time. He opens October 5th.

**Leo Cahn**, who was reported killed in action, has been discharged from the army. He is back with the Joe Woods offices at 1416 Broadway.

**Eddie Clark**, who wrote and staged "Oh, What A Girl," has been engaged to produce "The Lady in Red" for its road tour, which starts Sept. 8.

**Davie Belge** and her husband, **Marechal des Logis E. P. Hendrickx**, of the Belgian Mission, have just returned from a honeymoon trip in Belgium.

**Rachel Dana** has gone over from musical comedy to the drama and is now appearing as ingenue with the Fritz and Lawler Players Company.

**Janet Beecher**, sister of Olive Wyndham, and formerly the wife of Harry R. Guggenheimer, was married to Doctor Richard Horace Hoffman, last week.

**Del and Edna Elliott**, after playing over 300 performances for the soldiers in France and Germany, expect to return in the near future, to the United States.

**Rae Kossar**, last seen in "Monte Cristo, Jr.," has been cast for a part in the new

Wilner-Romberg musical production which will go into rehearsals shortly.

**Lou Alter**, whose last appearance on the stage was in Milwaukee with the English Modern Players in "Such Is Life," two years ago, will return to the stage this season.

**Robert Lawrence** is a member of a newly organized dramatic company which opened at the Airdrome Theatre, Vallejo, last week for an indefinite run.

**Arthur Huebner** has several "tabs" he is booking down through Oklahoma. They are called the "Military Maids," "Liberty Girls," "American Follies" and the "Allied Follies."

**Senorita Elenita Supulvida**, a Spanish singer who has been making a hit in Los Angeles with the Royal Italian Marine Band, has been routed over the Orpheum and Keith time.

**Margaret Maloy**, of Rochester, is recovering from a serious mastoid operation which she underwent some weeks ago. She was with Cooper's "Best Show," on tour last season.

**W. H. Muenster** will produce a new play called "It's Up to You" written by C. Doty Hobart and Leonidas Westervelt. It is planned to bring the play to Broadway later in the season.

**Rosemary Sill**, the sixteen-year-old daughter of William Raymond Sill, press representative for Lew Fields, made her stage debut last week with Lew Fields, in "A Lonely Romeo."

**Claude Radcliff** is appearing with the Mac Stock Company in Brazil, Indiana. He was with the "Mile A Minute Girls" on the American Circuit last season. The company will tour the South.

**A. B. Kaye** is en route to America to stage the English play, "Luck of the Navy" at the Manhattan Opera House. It will open on October 6. Kaye is general director of the Queen's Theatre, London.

**Charles Thursby**, an English actor, will make his first appearance in America in "The Petroleum Prince." He is well known in England and is at present spending a vacation of a month in San Francisco.

**William Rock** and **Frances White** have returned from London where they have been playing since May. They will start or their contract with Flo Ziegfeld in his "Nine O'Clock Revue" and the "Midnight Frolic."

**Miriam Lechler**, who until recently was utility cashier in the B. S. Moss theatres, has been engaged by the Famous Players-Lasky people to work in a like capacity in their Rialto and Rivoli theatres and is at present working at the Rialto.

**Helen Currie**, private secretary and playreader to David Belasco has been engaged by Joe Klaw to appear in "Double Harness." She will be understudy to the other feminine members of the company in addition to playing her own role.

**Kathryn Hart**, one of the principals in the Shubert "Gaieties of 1919" has retired from the stage to marry Dr. Henry Hoffman, of Chicago. Miss Hart also hails from the Windy City, her appearance in the "Gaieties" being her first in New York.

**Louie Kreig**, manager of the Gayety Theatre, Brooklyn, during the Summer months, built the scenery for the following shows: Mollie Williams Show on the Columbia Circuit and Strouse and Franklyn's two American Circuit shows, the "Girls From the Follies" and "Round the Town."

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# MELODY LANE

## MUSIC MEN SEE END OF TEN-CENT MUSIC

**Enormous Increase in Production Cost Expected to Raise Rates Far Above Existing Figures**

Publishers who have been in the music line for years and who have qualified as successful business men are unhesitatingly predicting the end of the ten-cent musical publication. During the past two years the production cost has increased over 100 per cent, and all indications are that a still further increase can be expected.

Printers are already stating that with the arrival of the fall season a higher rate will go into effect. The cost of paper, instead of coming down with the ending of the war, is being raised, and the condition of the labor market is such that even the most optimistic are not predicting any good news from that quarter.

The ten-cent publication is sold at wholesale to the ten-cent stores at a rate which commences at six and one-half cents, and scales downward as far as clever buying on the part of the syndicate music buyer is able to force it. At this price leaders in the industry with the slightest idea of production cost state that there is no money in the sale and that he has only been able to do so on account of his mechanical royalties or by making up the losses in this department by his high priced music sales.

Nearly every music publisher now has in his catalogue several of the songs which retail at thirty cents, and the experience of each one has been that it is practically as easy to sell at this price as at ten. This discovery is responsible for the appearance of scores of the high priced numbers, and singularly the majority of the season's big hits are numbers of this type. This condition which prevails in the music business has placed the syndicates which have a top retail price of ten cents on every article in their stores in a rather unfortunate position as they can not compete with the music departments of other stores whose price is higher, and can therefore feature the high priced numbers.

The solution at present is rather difficult, but it seems that in view of the fact that the public willingly pays the high price for musical hits a raise to fifteen cents in the music departments of the ten-cent stores would be an easy and sensible plan. This may be contrary to the store rules, but the war and its after effects has been responsible for the breaking of more important rules than this one, and the five- and ten-cent stores would do well to give the matter serious consideration.

### SONG AND PICTURE SCORE

One of the most successful of the many Mary Pickford pictures is "Daddy Long Legs." This photo play has broken scores of attendance records on the big film houses and has been booked for return showings in many of the large city theatres. The Broadway Music Corp. song of the same name is also meeting with much success and bids fair to rival the popularity of the famous picture.

### HILLIAM PLACING MANY SONGS

Lieut. B. C. Hilliam, of the English army, is placing a number of songs with local publishers. A number have been given to well known headline singers, with the right to exclusively use them for a period of weeks, while others will be released outright to the profession. In addition to the songs, the lieutenant has completed the score for two new musical comedies.

### MACK HAS A NEW SONG

Happy Mack, the singing song-writer, has just completed a new song and soft-shoe dance entitled "Mandy Loo, I Love You." The number is dedicated to the National Vaudeville Association.

### WENRICH HAS A BIG HIT

Percy Wenrich, the composer, whose "Tulip" song broke many a big sales record, has a new number out which promises to outsell that famous success. It is called "By the Campfire" and is issued both as a song and an instrumental number.

### FEIST SONGS IN "POST" AD

Last week's issue of the Saturday Evening Post carried a display ad. of Leo Feist featuring four of the current songs issued by this house. They are "Friends," "I Know What It Means To Be Lonesome," "Alabama Lullaby" and "Anything Is Nice If It Comes From Dixieland."

### "HOME" SONG SCORES QUICKLY

"When I Come Home to You," a new song by Will J. Callahan and Frank H. Grey, has scored a quick success and is being featured by many well-known singers. It is published by Huntzinger & Dilworth.

### AL. GILBERT PUBLISHING

Al. Gilbert, the lyric writer, is one of the latest to join the ranks of music publishers and has opened offices at No. 249 West 48th St. His first publications are songs entitled "Oh Caroline" and "Peaches."

### MUSIC MEN ON OUTING

The annual outing and shore dinner of the Greater New York Music Publishers and Dealers' Association was held on Tuesday of this week at Massapequa Inn, L. I. A big delegation of music men attended.

### RAY WALKER COMING HOME

Ray Walker, of the "Gloom Chasers" Y. M. C. A. entertaining unit, is now in Paris and expects to sail for home shortly. Walker has been with the soldiers for the longest period of any of the entertainers.

### CARL LAMONT ON WAY TO FRISCO

Carl Lamont, of the Harry Von Tilzer house left on Monday for San Francisco, where he is to open a branch office for his firm. On the way West he will stop in Chicago, Denver, Salt Lake, and Los Angeles.

### GOODWIN BACK WITH STERN & CO.

Harry Goodwin, who for the past year and a half has been in France with the A. E. F. has received his honorable discharge and is back in his old position in the Jos. W. Stern & Co. advertising department.

### HARRY TENNY PROMOTED

Harry Tenny has been promoted to the position of general professional manager of the Jos. W. Stern & Co. house. He will have charge of both eastern and western professional departments of the company.

### SAM FOX IN LOS ANGELES

Sam Fox, the Cleveland music publisher, is now in Los Angeles, and for the next five or six weeks will exploit his publications along the western coast.

### CHORUS SELECTS SONG

The big Community Chorus has selected the Harry Von Tilzer song "Carolina Sunshine" and will feature it during their coming concerts.

### CHURCH OPENS IN NEW YORK

C. C. Church & Co. the Hartford, Conn., music publishers' have opened a branch office at No. 153 West 48th street, New York.

### MILLS OPEN IN ATLANTIC CITY

Jack Mills has opened a branch office in Atlantic City. Eddie Mack is in charge.

## ENGLAND LEADS IN SONG EXPLOITATION

**Publisher Will Give Any Singer Introducing His New Songs an Air Trip at Blackpool**

America has long been in the lead in devising new and novel ways to introduce a popular song. Before the Music Publishers' Protective Association came into existence the quickest way was to find a singer and pay him a good fee to introduce the number. A big price and a large sized bankroll got quick action, and competition became so keen that the publisher with the most money usually won and the singers got all the profits.

The formation of the society ended all that, and now other means have been found to get quick popularization of new songs. The soldiers in the army camps and abroad helped to put many a song over and scores of other means in addition to the professional singers are utilized.

The Lawrence Wright Music Co. of London, however, is away in the lead in this, as it advertises that any singer who sings a Horatio Nicholls' ballad at any Blackpool theatre or Music Hall and wishes an air trip can get one by communicating with them. Flying trips over London are being made daily and scores of the singers have taken them.

It surely is a new and novel way in which to get a song introduced.

### "JAMES" BOYS HAVE NEW SONG

Kendis and Brockman, the "James" boys, have released a new song called "I'm Like a Ship Without a Sail." This number is the fourth which they have predicted will score a sure-fire hit. Their previous predictions regarding songs have all come true. They wrote and picked "Bubbles" for a sure-fire. They sold it to J. H. Remick & Co., who up to date, at the high price, have disposed of over a million copies. The second, "I Know What It Means To Be Lonesome," sold several weeks ago to Leo Feist, is one of the big sellers of the season. "Golden Gate," also sold to the Feist house, is already an established success, and publishers are looking on with interest regarding the future of the "Sail" song.

### DAVID WRITES SPECIAL SONG

Lee David has written a song entitled "Dancing on the Mandala" as a special commission from the Delaware and Hudson S. S. Co. David received a large cash consideration from the company, which is to distribute 100,000 copies. These free copies are to be used as an advertisement for the steamship company and the B. C. Nice Co., Mr. David's publishers. A demonstration is to be given on board the steamer.

### FRIEDLAND FREELANCING

Anatol Friedland, formerly of the Gilbert & Friedland Co., has, since he withdrew from the publishing business, been doing considerable writing, and his songs will be issued by various houses, as up to date he has not allied himself with any of the publishing firms.

### NEW BALLAD SCORES HIT

"Granny," a new song recently issued by the Gilbert & Friedland Company, is being successfully featured by a number of well known singers. Gilbert, who is now in vaudeville, sings it with fine effect, and after hearing him, other acts on the bill invariably write for it.

### WITMARK SONG AT PALACE

Joe Morris, of Morris and Campbell, playing this week at the Palace, successfully introduced the new Witmark song, "Give Me the Sultan's Harem." This number, which is being widely exploited by the Witmark concern, is by Alex Gerber and Abner Silver.

### SYLVESTER & VANCE SCORE

Sylvester & Vance, an act that has met with much success in vaudeville throughout the entire country and particularly in New York are receiving much praise for their clever rendition of a number of Witmark songs.

The work of this team is clever and clean cut and they have invariably a hard time getting off after the insistent applause that greets their work. They are particularly gifted in song rendition and everything they sing is given an individual touch that is delightful. Among their greatest song successes are "Desert Love," and "That Wonderful Mother of Mine," both of which are published by M. Witmark & Sons. At the Royal and Bushwick theatres the past two weeks, Sylvester and Vance held the audience enthralled and they are doing the same at the Riverside this week.

### ARTHUR HALL WITH MCKINLEY

Arthur Hall, a well known phonograph singer, who is recording for a number of the big companies, has joined the staff of the McKinley Music Co. He is representing the firm at various out of town picture theatres in connection with the showing of the Paramount picture "The White Heather," singing the song of the same name.

### DETROIT WRITERS IN NEW YORK

Alma M. Sanders and Monte Carlo, composers of "Every Tear is a Smile in An Irishman's Heart," are in New York on a visit from Detroit. They are negotiating with a prominent firm for the production of a new musical comedy which they have recently written.

### VON TILZER WRITES A SHOW

Harry Von Tilzer, the songwriter and publisher is writing the musical score for a new farce by William Collison, co-author of "Up in Mabel's Room," and "The Girl in the Limousine." It will be produced by a well known manager after the holidays.

### WESTERN SONG IS POPULAR

"My Aminola," a new song issued by the Peter Medure Music House of Hibbing, Minn., is meeting with considerable popularity throughout the West. It is well written, melodious, and is being used by many singers.

### EDELHEIT WITH FISHER CO.

Harry Edelheit, formerly with the Waterson, Berlin & Snyder Co., and recently discharged from the army has joined the McCarthy & Fisher staff. He is manager of the band and orchestra department.

### FARRAR TO GIVE RECITALS

LOS ANGELES, Cal., Aug. 18.—Geraldine Farrar is to give a series of eighteen recitals while making her trip across the continent to join the Metropolitan Opera Company. Her first will be in Los Angeles at the Trinity Auditorium on Oct. 2.

### AL. BEILIN IN NEW YORK

Al. Beilin, western manager of the Broadway Music Corp. made a flying visit to New York last week arriving in town on Saturday.

### BILLY LANG PROMOTED

Billy Lang has been appointed New England manager of the Broadway Music Corp. with headquarters at Boston.

### HENRY STERN ON A VACATION

Henry R. Stern, of Jos. W. Stern & Co. is spending a two weeks' vacation in the Adirondack mountains.

### PLANS NOVELTY IN ENGLISH SHOW

LONDON, Eng., Aug. 8.—Percy Hutchison, who is to produce "The Luck of the Navy" at the Manhattan Opera House, New York, on October 5, plans to treat American audiences to the sight of a Zepplin falling in flames from the sky.



100% CATALOGUE  
EVERY SONG A HIT

**BROADWAY**

WORDS BY LEW BROWN

WAIT TILL YOU

# UP IN THE

Here's that comedy song you've been looking for to fill that spot in your act. It is so easy that all no

WORDS BY  
MELVILLE FLEESON

MUSIC BY  
AL. VON TILZER

## DEAR OLD DADDY LONG LEGS

THE WONDER SONG OF THE YEAR. WE HAVE MANY NOVELTY IDEAS  
IN CONNECTION WITH THIS SONG THAT WE WOULD LIKE TO SUBMIT  
TO YOU. LET'S HEAR FROM YOU.

WORDS BY  
BOBBY JONES

MUSIC BY  
RUBY COWAN and  
WILL DONALDSON

## EVERYBODY'S CRAZY OVER DIXIE

WE'RE JUST AS TIRED LISTENING TO "DIXIE" SONGS AS YOU ARE.  
HOWEVER YOU NEED ONE, THE PUBLIC DEMANDS ONE, SO WHY  
NOT USE THE BEST ONE PUBLISHED IN YEARS? THIS IS IT.

WORDS BY EDWARD LASKA

# THE ALCOHOLIC

This song has no competitors. The others have all come and gone a long time ago. ALCOHOLIC BLUES has had to

240 Tremont Street,  
Boston, Mass.

37 South 9th Street,  
Philadelphia, Pa.

**BROADWAY MUSIC**  
WILL VON TILZER  
145 West 45th Street



**DAY'S**

100% CATALOGUE  
EVERY SONG A HIT

**YOU GET THEM**

MUSIC BY AL. VON TILZER

# **AIR BOYS**

sy that I not claim any credit for making it---any little publisher in the business could put it over.

BY  
AN and  
LDSON

DS BY  
JONES

MUSIC BY  
JACK STERN

## **TURKESTAN**

ARE.  
WHY

YOU HEARD THE MELODY OF THIS ONE? IT WILL HAUNT  
GREAT FOR DANCING ACTS, MUSICAL ACTS AND DUMB ACTS.

WORDS BY  
LEW BROWN and  
BEN BARNETT

MUSIC BY  
AL. VON TILZER

**I'VE LIVED  
I'VE LOVED  
I'M SATISFIED**  
(WHAT MORE IS THERE TO SAY)

OUT OF ONE THOUSAND CONVENTIONAL BALLADS WRITTEN YEARLY  
HERE'S ONE AT LAST WRITTEN IN A NEW VEIN. IF YOU ARE LOOK-  
ING FOR A BEAUTIFUL, SINGABLE MELODY AND A NEW IDEA WITH A  
PUNCH, HERE IT IS.

MUSIC BY AL. VON TILZER

# **OLIC BLUES**

s had unanimous approval stamped on it by both the profession and the public. Lots of unique and funny versions.

**ISI CORPORATION**

TILZER resident  
Stre New York City

Calumet Building,  
St. Louis, Mo.

State Lake Theatre Bldg.  
Chicago, Ill.



# CHAS. MORATI

THE DISTINGUISHED FRENCH TENOR

Assisted by **GRACE HARRIS**

IN A NEW COMEDY OFFERING IN ONE SPECIAL SCENERY

*A New Novelty Absolutely NEW*

*The Thrill of Thrillers*

## REYNOLDS DONEGAN COMPANY

Playing B. F. Keith PALACE THEATRE This Week Aug. 18th

A New Act with Four—THE WORLD'S GREATEST and Incomparable Stars

HELEN REYNOLDS

NELLIE DONEGAN

MAUDIE REYNOLDS

EARLE REYNOLDS

LAST Word in Class, Skill, and Daring

A Happy Combination of Dancing and Skating, Interpolated with the Most Daring and Hazardous Feats Upon Any Stage  
Direction: Gladys F. Brown of Wm. S. Hennessy Agency 1103 Palace Theatre

FRANK  
and  
MILT

## BRITTON

TWO  
"JAZZ-BOYS"

Direction, THOS. J. FITZPATRICK

This Week (Aug. 18) KEITH'S BUSHWICK, B'KLYN.



# B. F. KEITH VAUDE. EXCHANGE

NEW YORK CITY.  
Palace—U. S. Glee Club—Leona La Mar—  
(Others to fill).  
Riverside—J. Middleton—"Overseas Review"—  
Walter Weems—Ryan & Healey—The Kennedys.  
Royal—Hallen & Hunter—Roland Travers Co.—  
Mullen & Francis—Sam Leibel Co.

## BROOKLYN, N. Y.

Orpheum—Fallon & Brown—Munroe & Mack—  
Arthur Havel & Co.—Catherine Powell.  
Bushwick—Gygi & Verdi—Clark & Bergman—  
Miller & Mack—Lightners & Alex.

Henderson's—Jimmie Lucas & Co.—Jimmie  
Hussey & Co.—Henry Lewis.  
New Brighton—Dorothy Toye & Sister—Texas  
Comedy Four.

Rockaway—Mosconi Brothers.

## BALTIMORE, MD.

Olsen & Johnson—Travers & Douglas—Julia  
Curtis—Stella Mayhew—Eddie Borden Co.—Creole  
Fashion Plates—Adolphus & Co.—Daley & Berlew  
—R. C. Falkner.

## BOSTON, MASS.

Keith's—Sylvester & Vance—Rekoma—Dorothy  
Shoemaker Co.—Bert Levy—Al Raymond—Jos. L.  
Brownling—Kerr & Weston.

## BUFFALO, N. Y.

Shea's—Lida McMullen & Co.—Joe Towle—Mar-  
mein Sis. & Sch.—Transfield Sisters.

## COLUMBUS, OHIO.

Keith's—Prosper & Maret.

## CLEVELAND, OHIO.

Hippodrome—Leon Varvara—Lady Olga Towaga.

## DETROIT, MICH.

Temple—Elinore Williams—P. LaVar & Brother—  
Jane Courtloper—Allan Rogers—Finlay & Hill—  
Artistic Treat—Ann Gray—Emerson & Baldwin.

## GRAND RAPIDS, MICH.

Romona Park—Oauki—Young & Wheeler—Im-  
hoff, Conn. Cor.—The Pickfords—Chris. Richards.

## HAMILTON, ONT.

Keith's—Diamond & Brennan—Wallace & Galvin  
—McCart & Bradford—Conlin & Glass.

## LOWELL, MASS.

Keith's—LaVars—Jazzland Octette—Morgan &  
Kloeter—Pistel & Cushing—Felix & Fisher—Rudi-  
noff—Mildred Valmore.

## MONTREAL, CANADA.

Keith's—Ben & Hazel Mann—Ward & Brothers  
—Pietro—Winston's Lions—Wayne & Warner Girls  
—McAvoy & Wilson.

## PITTSBURGH, PA.

Davis—Sherman, V. & Hyman—Wright & Diet-  
rich.

## PHILADELPHIA, PA.

Keith's—Mrs. W.'s Surprise—Myrtle & James  
Dunedin—Craig Campbell—Green & Myra—  
D'Amour & Douglas—Moskova Ballet—The  
Briants—Montgomery & Allan—Julia Kolety.

## PORTLAND.

Keith's—Emily Darrell—Florence Duo—Eva  
Taylor & Gratton—Foley & O'Neill—Five Prince-  
ton Girls—El Cota.

## TORONTO, CANADA.

Shea's—Dawson Sisters—"Man Hunt"—Adelaide  
Bell Co.—Chas. Erwin—Fern & Davis.

## WASHINGTON, D. C.

Keith's—Arnaut Brothers—Willie Hale & Brother  
—Belle Sisters—Rhy Samuels.

## YOUNGSTOWN, OHIO.

Keith's—Yates & Reed—Briscoe & Rauh—  
Juggling Nelsons—Tennessee Ten—Emma Carus  
Co.—Dale Brothers—Emmett Ryan & Co.

## ORPHEUM CIRCUIT

### CHICAGO, ILL.

Majestic—Grace La Rue—Avon Barkoff & Co.—  
Ernest Evans & Co.—Jerome & Herbert—George  
Price—Francis Reynold—Josephine Bernard & Co.—  
Eddy Duo.

State Lake—"At the Girlies' Club"—Moran &  
Wiser—Donovan & Lee—Sam Hearn—Koban Japs.

### CALGARY AND VICTORIA, CANADA.

Orpheum—Langford & Fredericks—Ted Doner—  
Dunham & O'Malley—Ray Snow—The Seabacks—  
Rosa King & Co.

### DENVER, COLO.

Orpheum—An American Ace—Herschel, Hendler  
& Co.—Dunham & Edwards—Dave Ferguson & Co.—  
Williams & Mitchell—Three Jahn.

### DULUTH, MINN.

Orpheum—Mrs. Gene Hughes & Co.—Seven Honey  
Boys—Yip, Yip Yaphackers—Norton & Lee—  
Maleta Bonconi—Bell & Wood—Sybil Vane.

### KANSAS CITY, MO.

Orpheum—Blossom Seely & Co.—Ciccolini—  
Stevens & Hollister—Jimmy Savo & Co.—Ergotti's  
Lilliputians—Mahoney & Auburn—Lydell & Macy.

### LINCOLN, NEB.

Orpheum—Frank Dobson & Sirens—Bronson &  
Baldwin—Clifford Walker—Espe & Dutton—Aerial  
Shaws—Swift & Kelley—Garcinetti Brothers.

### LOS ANGELES, CAL.

Orpheum—Harry Watson, Jr. & Co.—"Piano-  
ville"—Smiling Billy Mason & Forrest—The  
Bradnas—Murphy & White—Mile. Nadje—Oliver  
& Olp—Chinese Brass Band.

### MILWAUKEE, WIS.

Orpheum—Eva Shirley—Harry Green & Co.—  
Dolly Kay—Bob Hall—Jenks & Allen—Van Cello  
—Collins & Hart.

### MINNEAPOLIS, MINN.

Orpheum—"Not Yet, Marie"—Farrell Taylor &  
Co.—Martelle—Sidney & Lowley—Kane, Morey &  
Moore—Donald Roberts—Jack Morrissey & Co.

### MEMPHIS, TENN.

Orpheum—Lambert & Ball—"Heart of Annie  
Wood"—Ed & Lottie Ford—Dainty Marie—Henry  
B. Toomer & Co.—Harry Jolson—Frisco.

### MILWAUKEE, WIS.

Orpheum—Gertrude Hoffman—Patricia—Mr. &  
Mrs. Melbourne—Sidney Phillips—Whitfield &  
Ireland—Cummings & White—Bender & Meehan—  
Enos Frazer.

### OMAHA, NEB.

Orpheum—Morgan Dancers—Great Lester—Harry  
Holman & Co.—Lloyd & Willis—Nita Johnson—  
Brodean & Silvermoon—La Rue & Dupre.

### ST. PAUL, MINN.

Orpheum—Albertina Rasch & Co.—Ann & Mary  
Clark—Norwood & Hall—Kharum—Melnette Duo—  
Bob & Tip—"Swingies."

### SAN FRANCISCO, CAL.

Orpheum—Marguerita Silva—La Bernica & Co.—  
Marion Harris—Balle & Cowan—Millicent  
Mower & Marie Hart—Emma Haig & Waldron.

# VAUDEVILLE BILLS

## For Next Week

### SEATTLE, WASH.

Orpheum—Bessie Clayton & Co.—"Current of  
Fun"—Blanche & Jimmie Creighton—Casting  
Wards—Haydon & Eccelle—Harmon & McManus—  
Lamberti.

### SALT LAKE CITY, UTAH.

Orpheum—Tricie Frigauza—Janis & Chaplow—  
Harry Hines—Shelah Terry & Co.—Clifford &  
Wills—Nathano Brothers—"Birds of a Feather."

### VANCOUVER, B. C.

Orpheum—Julius Tannen—Will Ward & Girls—  
Bryan & Broderick—Gus Kelley & Co.—Frankie  
Heath—Royal Gascolines.

### WINNIPEG, CANADA.

Orpheum—Mme. Ellis—Belgium Trio—Regay &  
Lorraine Sisters—Ja Da Trio—Burt & Rosedale.

### F. F. PROCTOR CIRCUIT

(Week of March 18)

### NEW YORK CITY.

51st St.—"Girl in the Air"—Francis & Overholt  
—Chas. Lipson Co.—Pollard—Elvera Sisters—Regal  
& Mack—Henry & Adelaide—Cortiniana.

58th St.—Anderson & Noel—Bert Earl & Girls—  
Stanley (Upside Down Boy)—Simpson & Moore—  
M. & A. Clark—Braminos—Helen Gleason Co.—Al  
Shayne—El Vera Sisters—Gordon & Delmar—Tom  
Sawyer.

Harlem Opera House—Dotson—Bush Brothers—  
Bluebird Three—M. Montgomery—Clinton & Rooney  
—Art Deagon—Nat Jerome Co.

Grand Opera House—Juvenile Follies—Copeland  
& McCloud—Flo Timponi—Ernest Dupille—Roatna  
& Barrett—Patrowas.

Fifth Avenue—Deila & Pike—Goeler & Lusby—  
Three Boises—Morino & Maley—Mrs. Wellington's  
Surprise—Chinese Jazz Two.

125th St.—Copeland & McKisallick—"Married Via  
Wireless"—Bert Earl & Girls—Otto & Sheridan.

23rd St.—Nat Jerome Co.—Wohlman & Cooper—  
A. & B. Leiber—Magee & Anita.

### YONKERS, N. Y.

Helen Gleason Co.—Al Shayne—Hippodrome  
Four—Bronson & Rizzo—Zella Sisters—Nippon Two  
—Marie & An. Clark—Four Boises—Bush Brothers  
—Fremont Benton Co.

### MT. VERNON, N. Y.

Chinese Jazz Two—Clinton & Rooney—Rooney  
& Bent—Hippodrome Four.

### BROOKLYN, N. Y.

Greenpoint—A. & B. Leiber—Johnson, Baker &  
Johnson—Frisco Three—Magdys—Tracy & McBride  
—Jas. "Fat" Thompson.

Prospect—Rooney & Bent—Les Jardys—Bill  
Dooley.

Halsey—Fred Eldridge—Merrills & Doria—Pearl  
Abbott Co.—Russell & Devitt—Green & La Bell—  
Three Nites—Francis & Overholt—Corine Tilton—  
"Very Good, Eddie."

### ALBANY, N. Y.

Dancing Dimes—Sully & Houghton—Marion  
Weeks—J. B. Johnson—Gert Morgan—Dobbs &  
Welch—Hooper & Burkhardt—Ed Jans & Co.

### ALLEGHENY, PA.

Al White's Revue—Hager & Pachard—Mullen &  
Francis—Wheeler & Potter.

### ALBANY, N. Y.

Selma Bratz—Millard Brothers—Kelso & Leigh-  
ton—Helen Colene Co.—Eric Zardo—Wyatt's Lads  
& Lassies—Monroe Brothers—Hope Vernon—Mary  
Howard & Co.—Harvey, Heney & Grace—Lucky &  
Harris—Hackett & Delmar.

### BINGHAMTON, N. Y.

Frank Juhaz—Gerard's Monkeys—Chas. Bartholomew—  
Weston & Eline.

### CHESTER, PA.

B. & B. Ross—Lear Edmundson & Co.—Arthur  
Havel Co.—Bob Randall—"The Owl"—Corelle's  
Circus—Althoff Sisters—Morgan & Gray—Alexan-  
dria—Three Twins.

### CAMDEN, N. J.

Corelli's Circus—Althoff Sisters—Morgan & Gray  
—Alexandria—Three Twins—B. & B. Ross—Lear  
Edmundson Co.—Arthur Havel Co.—Bob Randall—  
"The Owl."

### CINCINNATI, OHIO.

Four Boises—Faro & Richards—Macy & Arch-  
Eddie Herome Co.—Charles Martin—Kitamura  
Japs.

### DAYTON, OHIO.

McNutt & Evelyn—Howard & Scott—E. Smiley  
Co.—Strand Three—Romas Troupe—Cummings &  
White—Princess Nal Tal—Wilcox LeCroix Co.—  
Jerome & Herbert—Black & White Revue.

### EASTON, PA.

The Brads—Hooper & Burkhardt—Dobs & Welch  
—Harry Jolson Co.—Ed Jans & Co.—Dancing  
Dorians—Sabina & Goodwin—Sully & Houghton—  
Jack Ingils—Charles Ahrean Troupe.

### READING, PA.

Walman & Berry—M. & Jno. Dove—Billy Mc-  
Dermott—Weber & Bednor—J. R. Johnson Co.—  
Bensee & Baird.

### ELIZABETH, N. J.

Garrisons—Jack Aollman Co.—Regal & Mack—  
"Very Good, Eddie"—Hadij Samboli—Zella Nevada  
—Marino & Maley—"Full of Pep."

### ELMHURST, N. Y.

Melo & Blair—Charles Bartholomew—Weston &  
Eline—"Oh, Sweetie"—Orben & Dixie—Revue  
Comedy Four—Evans & Wilson—Canton Three.

### HARTFORD, CONN.

"Here & There"—Cuba Crutch—Henry Cooper  
& Co.—Charles Dingle Co.—Four Solores—El Cieve  
—Pearl Regay Co.—Mabel Phillips—Resista—  
Rogers & Lumm—White & Brown.

### HARRISBURG, PA.

Gert Morgan & McCarthy & Faye—Bensee &  
Baird—"Every Sailor"—M. & Jno. Dove—Holmes  
& Levere—Marion Weeks.

### HOLYOKE, MASS.

Adele—Texas Comedy Four—Hamlin & Mack—  
Geo. Yoeman—Breen Family.

### HAZELTON, PA.

The Youngsters—Sidney Townes—Smith & Farmer  
—Maxwell Five—Musical Hunters—Lee Stoddard—  
Leonard & Willard—Dancing Serenaders.

### ITHACA, N. Y.

Orben & Dixie—Revue Comedy Four—Canton  
Three—Jerome & Newell—Francis Fay's Two.

### INDIANAPOLIS, IND.

Wilbur & Lyke—Young & Wheeler—Early Light  
Co.—Radie & Ramsden—Trunelle Three.

### JERSEY CITY, N. J.

Jas. "Fat" Thompson—Otto & Sheridan—V.  
Beggere & Co.—Geo. Jessell—Magee & Anita—Go-  
ler & Lusby—Johnson, Baker & Johnson—Delano  
& Pike.

### LANCASTER, PA.

Musical Hunters—Lee Stoddard—Leonard &  
Willard—Madame Herman—Paul Brady—Earl &  
Curtis—DeLyte Girls—Maxwell Five.

### NEW LONDON, CONN.

Lillian Rockwell—Mardo & Hunter—Searl Allen  
& Co.—Fern & Litt—Faber Brothers—Maria—A. &  
D. LeRoy—Willard & Hamilton.

### NEWARK, N. J.

Art Deagon—"Mrs. Wellington's Surprise"—  
Marx Bros. & Co.—Brooks & George—Nippon Two  
—McFarland Sisters—Dotson—M. Montgomery.

### OTTAWA, CANADA.

McAvoy & Wilson—Conlin & Glass—Laveen &  
Cross—Wayne & Warren Girls—Magleys.

### PITTSFIELD, MASS.

A. H. Harlan—Three Kings—Willard & Hamil-  
ton—Maria—Worth Wayton Four—Lillian Rock-  
well—Searl Allen Co.—Fern & Litt.

### PASSAIC, N. J.

Rose & Rice—Dave Glaver—W. Fisher Co.—  
Augustine Stanley—Mazuna Japs—Brandon & Tay-  
lor—Saxton & Farrell—Olympia Four—County  
officials.

### PATERSON, N. J.

V. Bergere Co.—Barbette—M. & D. Dunn—  
Wright & Detrick—Frisco Three—Harney & Hayes  
—Phantos.

### PITTSBURGH, PA.

Mattus & Young—Allen & Richmond—Arthur  
Browning—Mrs. Eva Fay—Bell & Belgrave—Four  
Dancing Demons—Noodles Fagan Co.—Fred &  
Albert.

### SCRANTON, PA.

Lazar & Dale—Hart & Helen—Dancing Se-  
renaders—Sidney Townes—Three Lees—Pearce &  
Burke—Page & Green.

### SYRACUSE, N. Y.

Crescent—Martin & Twist—Winkel & Dean—  
Evans & Wilson—H. A. Harlan—Kelb & Blair—  
Frank Juhaz—"Oh, Sweetie."

Temple—Hart & Diamond—Fox & Ward—Biff,  
Bang Three—M. McCarthy & Co.—Frankie Fay &  
Two—Three Melfords—E. Wayne Beeman—Rolland  
& Ray—Coscia & Verdi—Maggie Leclair & Co.—  
Worth Wayton Four—Six Military Maids.

### SCHENEGANS, N. Y.

Jerome & Newell—Bernard & Meyers—Maggie  
Leclair Co.—Coscia & Verdi—Six Military Maids—  
Hart & Diamond—Fox & Ward—M. McCarthy &  
Co.—Melnotte & Ledum—Three Melfords.

### TRENTON, N. J.

Paul Brady—DeLyte Girls—Earl & Curtis—Sa-  
boua & Goodwin—"Decorators"—Juliette Bush—  
Walman & Berry—J. A. Garrison—Green &  
Lafell—Madame Herman.

### TORONTO, CANADA.

Dixon, Bowers & Dixon—Belle Meyers—Bond,  
Wilson Co.—Bill Pruitt—"Girl in the Moon."

### TROY, N. Y.

Monroe Brothers—Hope Vernon—Mary Howard  
Co.—Harvey Heney & Grace—Luck & Harris—  
Hackett & Delmar—Selma Bratz—Millard Brothers  
—Kelso & Leighton—Helen Coline & Co.—Eric  
Zardo—Wyatt's Lads and Lassies.

### TOLEDO, OHIO.

Cummings & White—Princess Nal Tal—Wilcox  
LeCroix Co.—Jerome & Herbert—Black & White  
Revue—McNutt & Evelyn—E. Smiley & Co.—  
Strand Three—Romas Troupe.

### WOONSOCKET, R. I.

Beatles—Lang & Shaw—Foley & O'Neill Octavo.

### YORK, PA.

Weber & Rldnor—Holmes & LeVere—Jack Ingils  
—Chas. Ahrean Troupe—McCarthy & Fate—Lazar  
& Dale—"Every Sailor."

### LOEW CIRCUIT

#### NEW YORK CITY.

American (First Half)—Caplan & Wells—Knox  
& Inman—Foley & La Ture—Rev. Frank Gorman—  
Minnie Burk & Jazz Band—Steve Freda—Ethel  
Mae Hall Co.—Barnes & Freeman—The Valadons.  
(Last Half)—Kahn & Boone—Jarrows—Musical  
Misses—Mildred Rogers—Pearl Abbott & Co.

Boulevard (First Half)—Krayona & Co.—Mc-  
Dermott & Charlotte—Willie Smith—Weber, Beck  
& Fraser—Fashions de Vogue. (Last Half)—  
Lelands—Manning, Feeley & Knoll—Fabor & Mc-  
Gowan—Grace Cameron—Bernivici Brothers.

National (First Half)—Morton Brothers—Cave-  
naugh & Franklin—Armstrong & Smith—Armstrong  
& James—Leo Zarrell & Co. (Last Half)—Dancing  
McDonalds—Al Ricardo—Harold Selman & Co.—  
King & Harvey—Allen & Taxie.

Orpheum (First Half)—Musical Hodges—Mildred  
Rogers—Newell & Most—Arthur Sullivan & Co.—  
King & Harvey—Beattie & Blome. (Last Half)—  
Four Cliffords—McMahon Sisters—Cavenaugh &  
Tomkins—Carlisle & Roemer—Anthony & Ross—  
The Valadons.

Ave. B (First Half)—Gladys Kelton—Ford &  
Goodridge—"Down on the Farm"—Mumford &  
Stanley. (Last Half)—Turelli.

Delancy St. (First Half)—Lelands—Kahn &  
Boone—Rose Garden—Jean Leighton's Revue—  
Wells & Crest—Stadford & De Ross. (Last Half)—  
Krayona & Co.—Millard & Doyle—Henry Frey—  
La Hoen & Du Froese—Argonne Five—Leo Zarrell  
& Co.

Greely Sq. (First Half)—Cooper & Lacey—Mc-  
Mahon Sisters—Manning, Feeley & Knoll—La Hoen  
&



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**DID YOU SEE 'EM? HAVE YOU HEARD 'EM? THEY'RE A RIOT!**

WONDERFUL SHOW!

MARVELOUS MUSIC!

AGAIN THE MINSTREL KING SCORES A SONG TRIUMPH!

## HERE ARE SOME

"SOMEDAY YOU'LL WANT ME BACK"  
 "BLUES" (My Naughty Sweetie Gives  
 To Me)  
 "YOU DIDN'T WANT ME WHEN YOU  
 HAD ME"  
 "IT'S NOBODY'S BUSINESS BUT MY  
 OWN"  
 "KENTUCKY DREAM"  
 "WAIT AND SEE" (Shimmie Fox Trot)  
 "PAIJAMAH"  
 "HIMALAYA"  
 "KINKY KOO"  
 "IDA-TISHOMINGO & INDIANOLA"  
 (SAXOPHONE MEDLEY)  
 "HONEYMOON" (Waltz)

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Next Week—Keith's Philadelphia. Open Palais Royal, New York, Sept. 10.

DIR. MORRIS & FEIL



## STOCK AND REPERTOIRE

(Continued from page 12.)

### WINNEPEG COMPANY REOPENS

WINNEPEG, Can., Aug. 17.—The Winnipeg Permanent Players, of which G. T. Howden is manager, have re-opened their fourteenth consecutive season here at the Winnipeg Theatre. Only four of the old favorites are with the company. John Foster is assistant manager and T. Bowers McDermott publicity manager. The company includes: Thomas A. Magrane, director; George Secord, assistant; Hazelle Burgess and Jack Hayden, leads; Edna Earle Andrews, Fred Kirby, Jane Manners, Bruce Elmore, Fred Cummings, George Earle, Marie Stuart and Walter Austman.

### JOINS CLONINGER COMPANY

SALT LAKE CITY, Utah, Aug. 17.—Milton Goodhand is to be juvenile man with the Ralph Cloninger company here.

### SIGNS WITH COHAN & HARRIS

Smythe Wallace, who, for the last season, has been heading his own stock company in Salem and Brockton, Mass., has abandoned the enterprise and been engaged by Cohan and Harris for next season.

### WINTHROP RETURNING TO HALIFAX

John Winthrop, who has been playing leads with the Trent Theatre Stock Company, in Trenton, N. J., is returning to the Majestic Players, in Halifax, Nova Scotia, as leading man.

### BLANEYS LEASE THE PROSPECT

The Blaney interests have acquired the Prospect Theatre in the Bronx, formerly a Moss vaudeville house, and will present a popular company of players there, beginning Labor Day. Many a last season's Broadway successes will be presented.

## CHICAGO NEWS

### SOTHERN SEEKING MEMBERS

The first actual concerted move to secure members for the Actors' Co-operative Association was placed in motion here late this week when applications were given to every artist in Chicago for membership. This application is headed by Edward Hughes Southern's telegram, sent early this week to all artists in Chicago, and it reads: "Will you join me and others of our calling in a new actors' organization for maintaining the dignity and bettering the condition of the American theatre?"

Beneath this, with space left for the signatures and addresses of the players, is this brief statement:

"I shall be pleased to join any organization for the purposes suggested in your letter." The words "any organization" are used, it is said, to enable the players to sign the application without binding themselves to join the particular organization being promoted by Southern. "Any organization" is deciphered to mean any organization except the Actors' Equity Association.

### PLAN NEW FILM THEATRE

One of the largest motion picture theatres in the world is to be erected at State and Lake streets, on the site now occupied by the Loop End Building and directly across the street from the New State Lake Theatre. It is said that negotiations for the site have been completed by a group of Chicagoans headed by Morris Rosenwald, and that the house will be operated by Balaban and Katz.

The new theatre, an L-shaped structure, will front sixty-eight feet on State street, across the alley from the Masonic Temple Building and 170 feet on Lake street. The site does not include the holding at the southeast corner of State and Lake streets. The Lake street frontage is said to have been secured under a long-term lease, but the State street frontage has been purchased by the promoters of the theatre.

### TROUBLE IN WOOLFOLK SHOW

There is trouble in the "Honeymoon Town" show, and all billing matter connected with the production now bears the name of J. H. Blanchard in place of Boyle Woolfolk. Woolfolk, however, still owns in the neighborhood of one-third of the production.

Blanchard is said to be one of the heaviest backers of the piece, and took exception to having to remain in the dark. The production is playing to good business at the La Salle.

### COLORED DAILY FEATURES SHOWS

A new colored daily paper called *The Whip*, has made its appearance on the South Side and taken a stand against the *Defender*, another colored paper. *The Whip* caused quite some interest in the

atricals due to the fact that it is devoting an entire page to news of the profession. Many artists and newspapermen are contributing to the new paper, which is already winning a number of supporters, both among the colored and white population of this city.

### CHANGES IN SHOW

Albert Brown, formerly leading actor of "I Love You," which played an engagement here at the Cort Theatre, will return to this city at the end of the month to act at the Princess Theatre in "Keep It to Yourself." Arthur Lipson will be a new member of the cast, replacing Macey Harlan. Hortense Alden will take up the part formerly acted by Helen Holmes and Clara Mackin will succeed to the part created by Ethel Standard.

### ILLINOIS FAIR OPENS

The gates of the Illinois State Fair opened at Springfield on Thursday playing to the biggest crowd in years. The automobile race, featuring Louis Disbrow, is drawing quite some attention. M. Davis is general manager of the fair this year. F. M. Barnes, of Chicago, has signed all the vaudeville and circus acts with the exposition.

### PREPARED FOR STRIKES

Izetta was removed from second position on the Miller Theatre, Milwaukee, program last week, to next to closing, changing positions with Walter James. The entire show of nine acts have been routed directly into the Rialto Theatre, Chicago, this week. It is thought that this move was made in case a strike should close up all theatres in this city.

### EXAMINE STAGE HAND'S SANITY

Charles E. Penn, formerly a stage hand and recently discharged from the U. S. Army, has been arrested here and is being detained until his sanity is looked into. He was arrested in the Planters Hotel, when his peculiar actions caused the attention of police.

### ASCHERS GET THE CROWN

The Crown Theatre reopened last week as a movie house under the auspices of the Ascher Brothers. The Crown has proven a failure with every brand of entertainment, having played vaudeville, dramatic, musical comedy and burlesque attractions.

### KEDZIE TO RUN VAUDE

The Kedzie Theatre will reopen the last half of next week with vaudeville from the W. V. M. A.

### LORIN HOWARD INCORPORATES

The Lorin Howard Company has been incorporated for \$2,500. The incorporators are Lorin Howard, Joseph W. Shaw and Joseph P. Eames.

## THE GREATEST NEW SUCCESS OF THE YEAR

# MY AMINOLA

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PETE ZABRISKIE, Bass, Banjo-Guitar.

TAYLOR GORDON, Solo Tenor, Bandola.

WILLIE BUTLER, Violin.

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MYSTIC  
Always  
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## SACRAMENTO, CAL.

Hippodrome (First Half)—Morris Sisters—Frances & Alexander—Gray & Jackson—Smith & Lawrence—Three Macks. (Last Half)—Mossman & Vance—Miller & King—Rusticating Misses—Jack & Pearl Hall—Fondelli Trio.

## SEATTLE, WASH.

Palace-Hippodrome (First Half)—Mabel Fonda Trio—Deborse & Ellis—Murray & Papkova—Sid Lewis—Five Nightingals. (Last Half)—Billy Wolgast—Becker & Dams—Hawthorne Minstrels—Bob White—Cornalia & Wilbur.

## TACOMA, WASH.

Hippodrome (First Half)—"Girls of '61"—Alf Ripon—"Dreamland"—Lee & Bennett—Bender & Herr. (Last Half)—Mabel Fonda Trio—Deborse & Ellis—Murray & Papkova—Sid Lewis—Five Nightingals.

## VANCOUVER, B. C.

Columbia (First Half)—Billy Wolgast—Becker & Adams—Hawthorne Minstrels—Bob White—Cornalia & Wilbur. (Last Half)—Nixon & Sams—Angel & Fuller—Shrapnel Dodgers—Singing Trio—Harry Watkins.

## WALLA WALLA, WASH.

Liberty (First Half)—The Puppets—Stratford Comedy Four—Dan Ahearn. (Last Half)—Harmony Maids—Spanish Trio—Wright & Davis—Sylvia Mora & Co.—"Women."

## W. V. M. A. CIRCUIT

## BELLEVILLE, ILL.

Washington (First Half)—Womatt & Mullen—Miller & Lyle. (Last Half)—Hector—Burns & Wilson—Degnon & Clifton.

## CHICAGO, ILL.

American (First Half)—Francis & Phillips—Fields & Forrest—Pat & Peggy Houlton—"Cheer Up"—Clay Crouch—Bell's Hawaiians. (Last Half)—Smith & Keefe—Two Kuehns—Cantor's Minstrel Misses—Davey Manley.

Kedzie (Last Half)—Samaroff & Sonia—Dorothy Vaughn—J. C. Mack & Co. Hippodrome (Last Half)—Three Killarney Girls—New Leader—Arthur De Voy & Co.—Marlette's Manikins.

Lincoln (Last Half)—Francis & Phillips—Fields & Forrest—Pat & Peggy Houlton—"Cheer Up"—Hugo Lutgens—Bell's Hawaiians.

## DAVENPORT, IOWA.

Columbia (First Half)—The Sterlings—Virginia Belles—Wanzer & Palmer—Delton, Mareena & Delton. (Last Half)—Lillian's Dogs—Harry Longdon & Co.—Britt Wood—Miss Robbie Gordone.

## DECATUR, ILL.

Empress (First Half)—Lucy Gillette & Co.—Billie & Dot—McLain, Gates & Co.—"Cabaret de Luxe." (Last Half)—Chief Little Elk & Co.—Chick & Tiny Harvey—Betty Fredericks & Co.—Conway & Fields—Frear, Baggett & Frear.

## DULUTH, MINN.

New Grand (First Half)—Fredericks & Van—"Her Trousseau"—Orpheus Comedy Four—Rose, Ellis & Rose. (Last Half)—Kenny, Mason & Scholl—Harris & Lyman—Douglas Graves & Co.—Doyle & Elaine.

## EAST ST. LOUIS, ILL.

Erber's (First Half)—Folsom & Brown—Wilson & Wilson—Golden Bird. (Last Half)—Kremka Brothers—Black & O'Donnell.

## EVANSVILLE.

New Grand (First Half)—Rosie Rife & Co.—Brierre & King—Minnie Stanley & Co.—Gene Greene—Powell Troupe. (Last Half)—Lawton—Orren & Drew—Estelle & Bert Gordon—Eight Vassar Girls—Gene Greene—Three Melvin Brothers.

## GRANITE CITY, ILL.

Washington (Sunday Only)—La Sova & Gilmoro—Neal Abel. (Monday, Tuesday)—Musical Dewitts—Burns & Wilson. (Thursday, Friday)—Howard & Scott—La Rose & Lane.

## MINNEAPOLIS, MINN.

New Grand—Three Nalos—Keno Keys & Melrose. New Palace (First Half)—Bobbie Barker & Studio Girls—Odiva. (Last Half)—Pantzer Duo—Odiva.

## ST. LOUIS, MO.

Columbia (First Half)—Hector—Harrington & Mills—La Sova & Gilmoro—Cameron & Kennedy. (Last Half)—Golden Bird—Miller & Lyle.

Rialto (First Half)—Black & O'Donnell—Hall & O'Brien—Chic & Tiny Harvey—Anna Vivian & Co. (Last Half)—Wilson & Wilson—McLain, Gates & Co.—Cameron & Kennedy.

Grand—Crystal Bell—Burdell & Burdell—Lucky & Yost—Leroy & Harvey—La Pearl Blondell & Co.—Barry & Leighton.

Skydrome (First Half)—Howard & Scott—Havana Duo. (Last Half)—Howatt & Mullen—Hall & O'Brien—Kluting's Animals.

## ST. PAUL, MINN.

New Palace (First Half)—Pantzer Duo—Ferro & Coulter. (Last Half)—Davis & Castle—Bobbie Barker & Studio Girls—Weir & King.

## SPRINGFIELD, MO.

Majestic (First Half)—Kremka Brothers—Beck & Stone—"Our Family"—Kluting's Entertainers. (Last Half)—Fulton & Mack—Billy Miller & Co.—Clay Crouch—Princess Kalama & Co.

## SOUTH BEND, IND.

Orpheum (First Half)—Samaroff & Sonia—Burke & English—James H. Cullen—George Kalaluh's Hawaiians. (Last Half)—Jeannette Childs—Clayton & Lennine.

## SUPERIOR, WIS.

New Palace (First Half)—Kenny, Mason & Scholl—Harris & Lyman—Douglas Graves & Co.—Doyle & Elaine. (Last Half)—Fredericks & Van—"Her Trousseau"—Orpheus Comedy Four—Rose, Ellis & Rose.

## TERRE HAUTE, IND.

Hippodrome (First Half)—Lawton—Orren & Drew—Neal Abel—Eight Vassar Girls—Estelle & Bert Gordon—Three Melvin Brothers. (Last Half)—Rosie Rife—Brierre & King—Minnie Stanley & Co.—Powell Troupe.

## VAUDEVILLE BILLS

(Continued from page 23)

## WINNIPEG, MAN., CANADA.

Strand (First Half)—Three Boys and a Girl. (Last Half)—Sherman & Rose—Bertie Fowler—Hugh, Jack & George.

## PANTAGES CIRCUIT

## WINNIPEG, CANADA.

Wolfe & Patterson—W. E. Whittle—Kilkenny Four—Tarzan—Amoros & Jeannette—Three Bartos.

## REGINA AND SASKATOON, CANADA.

Four Lions—Frank Ward—Quigley Q. Fitzgerald—Dance Fantasy—Dunbar & Turner—Temptation.

## EDMONTON, CANADA.

Bonesetti Troupe—Stan & MacLaurel—Revue De Vogue—Long & Ward—Fritchle.

## CALGARY, CANADA.

O. H. Teddy—Frank Bush—J. Swayne Gordon & Co.—Georgia Howard—Three Fishers.

## GREAT FALLS AND HELENA, MONT.

Oh, Billy—Hall & Shapiro—Joe Roberts—McLean & Co.—Staggpole & Spier—Mozarts.

BUTTE, MONT. (FOUR DAYS), ANACONDA AND MISSOULA (ONE DAY).

Honeymoon Inn—Shaw & Bernard—Makarenka Duo—Murry Livingston—Austin & Delaney—Rials.

## SPOKANE, WASH.

Cyeno Japs—Clyde Cook—Venetian Gypsies—Silber & North—Lady Alice's Pets—La Petite Elva.

## SEATTLE, WASH.

Golden Troupe—Marie Fitzgibbon—Le Grohs—Chisholm & Breen—Panama Trio—Lorsch & Russell.

## VANCOUVER, B. C.

Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Canfield & Rose—Morak Sisters.

## VICTORIA, B. C.

Little Lambs—Rettler Brothers—Ray Conlin—Imperial Quintette—Ray & Emma Dean—Two Romanoff Sisters.

## TACOMA, WASH.

The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

## PORTLAND, ORE.

"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

## SAN FRANCISCO, CAL.

Brosius & Brown—Dorothy Lewis—Richard the Great—Hello, People, Hello—Ball & West—Stewart & Olive.

## OAKLAND, CAL.

Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dresner—Primrose Minstrels—Harris & Noland—Singer's Midgits.

## LOS ANGELES, CAL.

Amoros & Obery—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

## SAN DIEGO, CAL.

Diaz & Monks—Nadell & Pollette—Cliff Clark—Lella Shaw & Co.—Empire Quartette—Joe Fenton & Co.

## SALT LAKE CITY, UTAH.

Monroe & Grant—Sam & Ada Beverly—Four Rennées—Joe Darcy—Kelly Field Players.

## OGDEN, UTAH.

Schepps Comedy Circus—Arthur Lloyd—Samaroff—Josephine Davis—Cook & Lorens—Teeter Septette.

## DENVER, COLO.

Helen Jackley—Fay & Jack Smith—Kajiyama—Hager & Goodwin—Rhoda & Crampton—Anderson's Revue.

## GOING INTO ROAD SHOW

CHATAQUA, N. Y., Aug. 18.—Raymond Walburn, who was leading man for The Pauline MacLean Stock Company during its eight weeks' run here, leaves the company when it closes tonight, to proceed to New York, where he is to rehearse with Florence Reed in "Roads of Destiny."

## THEATRE WANTED

Wanted to Lease—A Theatre fully equipped for Moving Pictures, and Stage large enough for Road Shows in a town over 10,000. Seating capacity must be over 800. Write or wire SAM SCHLUP, Box 264, Cambridge, Ohio.

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(LE JONGLEUR SUPERBE)

HENRY CHESTERFIELD, SECRETARY

TELEPHONE 5077

MANAGER



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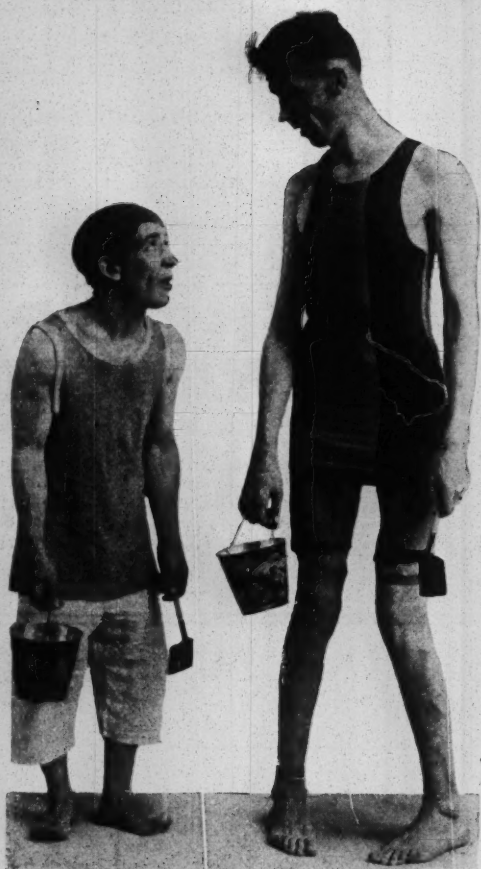
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GEO. BENTLEY	LOUISE ROSE	EVA LEWIS

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**FLORENCE WHITFORD**

SOUBRETTE JAZZ BABBIES



## LEDERER, FRANCIS AND MACKAY PUT PEP INTO UNION SQUARE SHOW

Leo Stevens, who is putting on the books at Kahn's Union Square, gave the patrons of that house the kind of a show they like last week. The first part was called "Oh, You Married Men" with "At the Fair" as the burlesque. Both were good comedy bits and the comedians got many laughs. The scenery and effects were well put on and the girl's costumes looked pretty. Solly Fields put on some attractive numbers.

The comedy in the first part was in the hands of Frank Mackey, Lew Lederer and James X. Francis. Mackey did an eccentric comedy part and handled it very well. He works fast and humored his scenes. Mackey made several changes of wardrobe. Lederer, who worked opposite Pat White last season on the American Circuit, opened at this house last week. He did not have very

much to do in the first part, stood out in the second, working up the scenes with Mackey for many laughs. Francis did an elderly character as one of the husbands opposite Mackey in the first part, and carried it off nicely. Billy Hoberg was the bit man. He was in a number of scenes and did well.

Ruth Rolling, wearing three gowns that were very classy in quality and design, looked stunning in each. This young lady has set a pace for wardrobe which will be hard for other women to follow. It is said that her three gowns last week were worth nearly \$1,000. Miss Rolling is improving in her work. Her Chinese number was a success, as well as the "Lonesome" number.

Grace Howard is fast becoming a great favorite here. She has a most pleasing personality and manages to appear in sev-

## BURLESQUE NEWS

(Continued from page 13)

eral new dresses each week. Her wardrobe was very pretty last week. She was in many scenes and easily held her end up. She reads lines nicely and her numbers were appreciated on Wednesday afternoon.

Michellina Pennetti had no trouble in taking care of herself and, as one of the wives, she did nicely. She read her lines well and put her numbers over. Her wardrobe looked well from the front.

"Babe" Wellington again danced herself into favor in her numbers and put them all over for encores. She also did very well as one of the wives. Her "Say it Again" number was liked as was the "Cotton Town" number. Miss Wellington's costumes became her. "Babe" Quinn did a bell hop in a lively fashion.

The first part told a story of two men trying to get rid of their wives in order to

have a good time with a couple of girls they had met at the beach. They succeeded in getting their wives away for a short time but the latter returned and caught them. The husbands then had to do a lot of lying in order to square themselves. The boys worked up the comedy situations very well. Lederer had a pantomime drunk scene with four girls in which one of them drugged his drink and they all helped rob him of his money and jewelry. It was well done and Lederer did not overdo the part.

Gara Zora appeared at the close of the first act in a classic snake dance that she did most gracefully. It was uncanny but most fascinating.

Some real good comedy bits were offered in the burlesque. The drink bit of Mackey and Lederer, as well as snake bit offered by Lederer and Miss Pennette, were very amusing. The "bookmaker" bit, with Francis as the bookmaker, and Mackey and Lederer as the betters, proved a good comedy scene and was nicely worked up. There were a number of other good scenes that went over big.—Sid.

# FRANK X. SILK

ORIGINAL

## "ATTA BOY HORACE"

FEATURED WITH THE "JAZZ BABIES" ON THE AMERICAN BURLESQUE CIRCUIT

Transcript

"Funniest hobo in burlesque."—MARK MASON.

Clipper—Jan. 1, 1919

"A most versatile comedian."—SID.

OLYMPIC, NEW YORK, THIS WEEK

TROCADERO, PHILADELPHIA, NEXT WEEK

# DON CLARK

"WOW"

PRODUCER "JAZZ BABIES," OLYMPIC, NEW YORK, THIS WEEK

## MAE DELISLE

SEE US AT THE TROCADERO, PHILADELPHIA, NEXT WEEK

## STARS OF BURLESQUE

THIS SPACE  
RESERVED BY

LEW LEDERER  
KAHN'S UNION SQUARE

TEXAS  
BEAUTY

RUTH ROLLING

KAHN'S  
UNION  
SQUARE

SOUBRETTE

BETTY PALMER

GIRLS  
GIRLS

SOUBRETTE

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In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

## GENTLEMEN

Alkin, Tom	Calvert, Great	Harvey, J. Clar-	Lewis, Andy	Newton, Harry	Stewart, Harry
Armstrong, Clyde	Castle, Jas.	ence	McBride, Harry	Ashton	M.
Brown, Mr.	Danforth, C. E.	Harrington, E. B.	Miller, Fred P.	O'Dale, Wm.	Sullivan, Wm. H.
Bazarsky, A.	Downs, Wm. C.	Kussell, Matt	McHugh, Ed A.	Oliver, Otis	Shortell, Al
Buhler, Bill	Fisher, Harry	Kuslo, Joe	Milton, Robert	Ormsby, Jack	Wolfe, Barney
Brusie, E. B.	Ferguson, Jos.	Kingdon, Leroy	Montgomery,	Prior, E.	
Cross, Harry	Glasgow, Jas.	Karle, Allen	Marshall		

## LADIES

Burnsides, Carrie	Davis, Lena	Farnum, Grace	Kelso, Flo	Nallor, Emma	Russell, Flo
Borland, Belle	Delaney, Margie	Glasgow, Jas.	Laker, Eleanor	Norris, Anna	Senter, Fern
Cleveland, Hazel	Dyer, Eme	Mrs.	Lucas, Hazel W.	Oakes, Katherine	Saunders, Peggie
Clifford, Gaby	Dooley, Ray	Gilbert & Bennett	Mitchell, Dora	Personi, Camille	Stewart, Eva
Cardwell, Mae	Floods, June	Hope, Peggy	Mathews, Irene	Rice, Fritale	Wright, Mrs. Joe
Colton, Jessie C.	Fowler, Edesne	Hills, Anna			

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# DEATHS IN THE PROFESSION

**HARRY (VIOLET) HUDSON**, for many years well known theatrically in Louisville, Kentucky, as a stage manager. He managed the Buckingham, the Avenue and Bryant theatres. He was also a bartender and a member of the T. M. A. and the Bartenders' union. He was fifty-one years old and is survived by his wife and two sons.

**MRS. MEYER COHEN**, wife of the well known music publisher, died at her home in New York on Tuesday, Aug. 5th, after a long illness. The end was sudden and unexpected. The burial took place at her summer home in Purdy, N. Y. Her husband and a married daughter survive her.

**JOHN A. WILKES**, for fifty years well known as a tragedian on the English and American stage, died suddenly last week at the Self Masters Colony, New Jersey, at the age of eighty. He was born in Ireland and became well known at the time when Booth and Barrett were famous. He was a member of the Actors Order of Friendship.

**LOUISE ARNOT**, an actress known in private life as Mrs. Mary Louis Gunn, died last week at the age of seventy-six. She was the last of the Marsh Troupe of child performers that toured the United States in the '50s. She played leading male parts at the age of 12, as she had a very deep voice.

**JAMES E. MCBRIDE**, connected with the Fox Film Corporation, and formerly a member of the Globe and the New York American staffs, died last week at his home at 249 West End Avenue. He was at one time president of the Municipal Civil Service Commission, appointed by Mayor Hylan.

**SYDNEY JAMES**, who with C. Watkin Knight, conducted The Strollers Bureau, of 152 Burton Road, Derby, and who was well known as a concert artist, died in Karachi, India, on July 16, from acute peritonitis. He was a member of the Variety Artists Federation, of London.

**JOE ALI**, musical director of Hurtig and Seamon's Theatre, died at his home in New York last Saturday night of pneumonia after an illness of two weeks. He was sixty-eight years of age.

All had been leader for the Hurtig and Seamon firm for twenty-one years. He was at the old Music Hall before the present new house opened. Frank Fantile, who has been his assistant for years, succeeded him as leader.

**MRS. MARY L. QUINN**, who had been on the stage for forty years previous to her retirement, died last week at her home at 241 West Thirteenth Street, New York. She was seventy-six years of age.

**CHARLES ROCK**, one of the best known and versatile of English actors, died at his home near London last week, after a painful illness. He was fifty-four years of age and well known in dramatic and film circles. He was a faithful charity worker also, and was buried in Marylebone Cemetery, East Finchley.

**SAM BENNETT**, known to the theatrical world as one of The Musical Bennetts and recently as "The Great Barnette," died last week at his home in Brooklyn, after a brief illness. He was fifty-one years of age, and had been appearing upon the stage since he was seventeen. He was a well trained musician, a member of the Elks, Masons, T. M. A., and "The White Rats." He had appeared all over this country and Europe. He is survived by his brother, Ned.

**J. L. GRAYDON**, one of the directors of the Palace Theatre, London, died on Saturday at the age of seventy-six. Mr. Graydon was for more than forty years the manager of the old Middlesex Music Hall, known as the "Old Mo." It was under his direction that Dan Leno, G. H. McDermott, George Leybourne and many others became well-known stars. The "Old Mo" was changed into the Winter Garden when it was rebuilt in 1909. At that time he retired from the Middlesex Music Hall.



# ROUTE LIST

## DRAMATIC AND MUSICAL

### Routes Must Reach This Office Not Later Than Saturday

"At 9:45"—Playhouse, New York, indef.  
 "Angel Face"—Colonial, Chicago, indef.  
 "Better 'Ole"—Mr. and Mrs. Coburn—Booth, N. Y. City, indef.  
 "Boys Will be Boys"—Ford's, Baltimore, Md., Aug. 18-25.  
 "Buddies"—Park Sq., Boston, Mass., indef.  
 "Breakfast in Bed"—Plymouth, Boston, indef.  
 "Cappy Ricks"—Cort, Chicago, Ill., indef.  
 "Chu Chin Chow"—Century, New York, (Closed by strike.)  
 "The Challenge"—Selwyn, New York City, (Closed by strike.)  
 "Crimson Alibi"—Broadhurst, New York, (Closed by strike.)  
 Carmelo's Ted. Musical Comedy Co.—Rex, Omaha, Neb., indef.  
 "Civilian Clothes"—National, Wash., D. C., 18-23.  
 "East Is West"—Astor, New York City, indef.  
 "Every Woman"—Shubert-Garrick, Washington, D. C., Aug. 17-22.  
 "Five Million, The"—Lyric, New York City, indef. (Closed by actors' strike.)  
 Greenwich Village Follies—Greenwich Village, N. Y., indef.  
 "Gaieties of 1919—44th St., New York City. (Closed by actors' strike.)  
 "Honeymoon Town"—La Salle, Chicago, indef.  
 "John Ferguson"—Fulton, New York City, indef.  
 "Lightnin'" —Gayety, New York City, indef. (Closed by actors' strike.)  
 "Listen Lester"—Knickerbocker, New York City. (Closed by strike.)  
 "La La, Lucille"—Henry Miller's, New York City, indef.  
 "Lonely Romeo"—Shubert, New York, indef.  
 "Look Who's Here"—National, Wash., D. C., 25-30.  
 "Midnight Whirl"—Century, New York City.  
 "Monte Cristo, Jr."—Winter Garden, New York City.  
 "Nighty Night"—Princess, New York City, Aug. 7, indef. (Closed by actors' strike.)  
 O'Hara Fiske—Olympic, Chicago, Aug. 18-25.  
 "On the Hiring Line"—Blackstone, Chicago, Aug. 25, indef.  
 "Oh, What a Girl"—Shubert, New York, (Closed by strike.)  
 "Oh, My Dear"—Wilbur, Boston, indef.  
 "Peek-a-Boo"—Central, N. Y., indef.  
 "Passing Show of 1918"—Palace, Chicago. (Last two weeks.)  
 "Royal Vagabond, The"—Cohan & Harris, New York City. (Closed by strike.)  
 "Scandal"—Garrick, Chicago, indef.  
 "She's a Good Fellow"—Globe, New York City, indef. (Closed by actors' strike.)  
 "Scandals of 1919"—Liberty, New York City, indef.  
 "See-Saw"—Tremont, Boston, Mass., indef.  
 "Three Wise Fools"—Powers, Chicago, Aug. 21, indef.  
 "Those Who Walk in Darkness"—48th St., New York City. (Closed by strike.)  
 "Take It From Me"—Studebaker, Chicago, indef.  
 "Thirty-nine East"—Maxine Elliott, New York City. (Closed by strike.)  
 "Up in Mabel's Room"—Wood's, Chicago, Ill., indef.  
 Uncle Tom's Cabin Co.—Ft. Wayne, Ind. 22, Lima 23, Akron 25-26, Canton 27-28, Youngstown 29-30.  
 "Voice in the Dark, A"—Republic, New York. (Closed by strike.)  
 "Ziegfeld Follies"—New Amsterdam. (Closed by strike.)

## STOCKS

Albee Stock, Providence, R. I., indef.  
 Arlington Theatre Co.—Boston, Mass., indef.  
 Alcazar Players—Alcazar, San Francisco, Cal.  
 Baker Players—Portland, Ore., indef.  
 Blaney Stock—Yorkville, New York City.  
 Belgrade, Sadie—New Bedford, Mass., indef.  
 Bessey, Jack, Stock—Peoria, Ill., indef.  
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.  
 Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.  
 Booth, Nellie, Players—Pittsburgh, Pa., indef.  
 Brownell-Stock—Dayton, O., indef.  
 Byers, Fred, Stock—Waverly, N. Y., indef.  
 Chicago, Stock—Altoona, Pa., indef.  
 Crawford, Ed., Stock—Bath, Me., indef.  
 Colonial Stock—Pittsfield, Mass., indef.  
 Colonial Stock—Cleveland, O., indef.  
 Dominion Players—Winnipeg, Manitoba, Can., indef.  
 Durkin Stock—Skowhegan, Me., indef.  
 Desmond, Mae, Players—Scranton, Pa., indef.  
 Del Lawrence Co.—Majestic, San Francisco, Cal., indef.

Enterprise Stock Co.—Green Bay, Wis., indef.  
 Forest Park Musical Stock—St. Louis, Mo.  
 Grand Theatre Stock Co.—Tulsa, Okla., indef.  
 Gardner Bros. Stock Co.—Palace, Oklahoma, City, Okla., indef.  
 Glaser, Vaughan, Musical Stock—Cleveland, O., indef.  
 Hunt's Musical Stock—Boston, Mass., indef.  
 Howard-Lorn Stock—National, Englewood, Ill., indef.  
 Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.  
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.  
 Keith Stock—Columbus, O., indef.  
 Keith Players—Union Hill, N. J.  
 Knickerbocker Players—Syracuse, N. Y., indef.  
 Liscomb Players—Majestic, San Francisco, Cal., indef.  
 Liberty Players—Strand, San Diego, Cal., indef.  
 Liberty Players—Norumbega Park, Mass., indef.  
 Lyceum Theatre Stock—Duluth, Minn., indef.  
 Lyric Stock—Lincoln, Neb., indef.  
 Lyric Theatre Players—Hamilton, Can.  
 MacLean, Pauline, Stock—Cameron Park, N. Y.  
 Majestic Theatre Stock—Los Angeles, Cal., indef.  
 Manhattan Players—Rochester, N. Y., indef.  
 Marshall Stock—Washington, D. C., indef.  
 Morosco Stock—Los Angeles, Cal., indef.  
 Minter Stock—Milwaukee, Wis., indef.  
 Orpheum Players—Montreal, Can., indef.  
 Otis Olive Players—La Fayette, Ind., indef.  
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.  
 Piney Theatre Stock Co.—Boise, Idaho, indef.  
 Park Theatre Stock—Utica, N. Y., indef.  
 Poli Players, Springfield, Mass., indef.  
 Poli Players—Wilkes-Barre, Pa., indef.  
 Poli Players—Worcester, Mass., indef.  
 Robbins Players—Toronto, Can., indef.  
 Royal Stock Co.—Vancouver, B. C., indef.  
 Shipman Co., Bert.—Hot Springs, Ark., indef.  
 Savoy Players—Hamilton, Can., indef.  
 Spooner, Cecil—Miner's Bronx, N. Y. City, indef.  
 Stevenson Musical Stock—Hartford, Conn., indef.  
 Taylor Musical Stock—Penacook, N. H., indef.

## CIRCUS

Ringling Bros. and B. & B.—Milwaukee, Wis., 21; Rockford, Ill., 22; Madison, Wis., 23; Minneapolis, Minn., 25; Mankato, Minn., 26; Sioux Falls, S. D., 27.

## MINSTRELS

Gus Hill's—Batavia, N. Y., 21; Rome, 22; Watertown, 23; Oneida 25.  
 Al G. Felds—Louisville, Ky., Sept. 1-6.

## COLUMBIA WHEEL

Al Reeves' Show—Gayety, Omaha, 18-23; Gayety, Kansas City, 25-30.  
 Abe Reynolds' Revue—Gayety, Pittsburgh, 18-23; Park, Youngstown, O., 25-27; Grand, Akron, O., 28-30.  
 Best Show in Town—Lay off, 18-23; Empire, Albany, 25-30.  
 Ben Welch's Show—Gayety, St. Louis, 18-23; Columbia, Chicago, 25-30.  
 Behman Show—Hurtig & Semon's, New York, 18-23; Orpheum, Paterson, 25-30.  
 Beauty Trust—Lay off, 18-23; Gayety, Omaha, 25-30.  
 Bill Watson's Parisian Whirl—Gayety, Buffalo, 18-23; Gayety, Rochester, 25-30.  
 Bontons—Olympic, Cincinnati, 18-23; Star and Garter, Chicago, 25-30.  
 Bowery, Burlesquers—Empire, Brooklyn, 18-23; People's, Philadelphia, 25-30.  
 Bostoman's—Gayety, Rochester, N. Y., 18-23; Bastable, Syracuse, 25-27; Lumberg, Utica, 28-30.  
 Burlesque Revue—Casino, Brooklyn, 18-23; Empire, Newark, 25-30.  
 Burlesque Wonder Show—People's, Philadelphia, 18-23; Palace, Baltimore, 25-30.  
 Dave Marion Show—Stamford, Conn., 20; Park, Bridgeport, 21-23; Yorkville, New York, 25-30.  
 Follies of the Day—Empire, Newark, N. J., 18-23; Casino, Philadelphia, 25-30.  
 Girls A-La-Carte—Orpheum, Paterson, N. J., 18-23; Majestic, Jersey City, 25-30.  
 Girls of the U. S. A.—Park, Youngstown, O., 18-20; Grand, Akron, O., 21-23; Star, Cleveland, 25-30.  
 Golden Crooks—Gayety, Toronto, Ont., 18-23; Gayety, Bucalo, 25-30.  
 Harry Hastings' Show—Newburg, Poughkeepsie, 18-23; Casino, Boston, 25-30.  
 Hello, America!—Gayety, St. Louis, 24-30.  
 Hip-Hip, Hooray—Bastable, Syracuse, 18-20; Lumberg, Utica, 21-23; Gayety, Montreal, Can., 25-30.  
 Lew Kelly's Show—Columbia, New York, 18-23; Empire, Brooklyn, 25-30.  
 Liberty Girls—Majestic, Jersey City, N. J., 18-23; Perth Amboy, N. J., 25; Plainfield, 26; Stamford, Conn., 27; Park, Bridgeport, Conn., 28-30.  
 Maids of America—Grand, Hartford, Conn., 18-23; Jacques, Waterbury, Conn., 25-30.  
 Million Dollar Dolls—Lyric, Dayton, O., 18-23; Olympic, Cincinnati, 25-30.  
 Mollie Williams' Co.—Casino, Boston, 18-23; Grand, Hartford, Conn., 25-30.  
 Oh! Girl—Empire, Albany, N. Y., 18-23; Boston, 25-30.

Peek-a-Boo—Gayety, St. Louis, Mo., 31-Sept. 6.  
 Roseland Girls—Star, Cleveland, 18-23; Empire, Toledo, 25-30.  
 Rose Sydel's London Belles—Gayety, Detroit, 18-23; Gayety, Toronto, Can., 25-30.  
 Sam Howe's Show—Casino, Philadelphia, 18-23; Miner's 149th Street, New York, 25-30.  
 Sight Seers—Jacques, Waterbury, Conn., 18-23; New York, 25-30.  
 Social Maids—Gayety, Washington, 18-23; Gayety, Pittsburgh, 25-30.  
 Sporting Widows—Miner's, 149th Street, New York, 18-23; Casino, Brooklyn, 25-30.  
 Star and Garter Shows—Star & Garter, Chicago, 18-23; open, 25-30.  
 Step Lively Girls—Gayety, Boston, 18-23; Columbia, New York, 25-30.  
 Twentieth Century Maids—Columbia, Chicago, 17-23; Gayety, Detroit, 25-30.  
 Victory Belles—Empire, Toledo, 18-23; Lyric, Dayton, 25-30.

## AMERICAN WHEEL

All Jazz Review—Empire, Cleveland, 18-23; Cadillac, Detroit, 25-30.  
 Aviator Girls—Gayety, Baltimore, 25-30.  
 Broadway Belles—Empire, Indianapolis, 17-23; Gayety, Louisville, 25-30.  
 Beauty Revue—Englewood, Chicago, 17-23; Gayety, Milwaukee, 25-30.  
 Blue Birds—Empire, Cleveland, 25-30.  
 Cabaret Girls—Standard, St. Louis, 17-23; Terre Haute, Ind., 24; Park, Indianapolis, 25-30.  
 Cracker Jacks—Star, Brooklyn, 16-23; Plaza, Springfield, Mass., 25-30.  
 Dixon's Big Review—Gayety, Newark, 18-23; Wrightstown, N. J., 25-30.  
 Edmond Hayes Show—Newburg, N. Y., 21-23; Olympic, New York, 25-30.  
 Follies of Pleasure—Majestic, Wilkes-Barre, Pa., 18-23; Empire, Hoboken, 25-30.  
 French Follies—Gayety, Louisville, 17-23; Lyceum, Columbus, 25-30.  
 Girls from the Follies—Penn Circuit, 18-23; Majestic, Scranton, 25-30.  
 Girls from Joyland—Majestic, Scranton, 18-23; Star, Brooklyn, 25-30.  
 Girls, Girls, Girls—Gayety, Newark, 25-30.  
 Grown Up Babies—Gayety, Sioux City, Ia., 17-23; Century, Kansas City, 25-30.  
 Jazz Babies—Olympic, New York, 16-23; Trocadero, Philadelphia, 25-30.  
 Kewpie Dolls—Gayety, Baltimore, 16-23; Lyceum, Washington, 25-30.  
 Lid Lifters—Cadillac, Detroit, Mich., 18-23; Englewood, Chicago, 25-30.  
 Midnight Maids—Armory, Binghamton, N. Y., 18-20; International, Niagara Falls, N. Y.; Star, Toronto, Can., 25-30.  
 Mischievous Makers—One-nighters into St. Louis, 18-23; Standard, St. Louis, 25-30.  
 Monte Carlo Girls—Englewood, Chicago, 18-23; one-nighters into St. Louis, 25-30.  
 "Oh, Frenchy!"—Gayety, Milwaukee, 17-23; Gayety, Minneapolis, 25-30.  
 Pacemakers—Penn Circuit, 25-30.  
 Parisian Flirts—Grand, Worcester, Mass., 25-30.  
 Pat White Show—Gayety, Minneapolis, 18-23; Gayety, Sioux City, Ia., 25-30.  
 Razzle Dazzle Girls—Bijou, Philadelphia, 16-23; Broadway, Camden, N. J., 25-30.  
 Record-Breakers—Victoria, Pittsburgh, 25-30.  
 Round the Town—Gayety, Brooklyn, 18-23; Majestic, Wilkes-Barre, 25-30.  
 Sliding Billy Watson—Star, Toronto, Ont., 16-23; New Academy, Buffalo, 25-30.  
 Social Follies—Howard, Boston, 18-23; Gayety, Brooklyn, 25-30.  
 Some Show—Armory, Binghamton, N. Y., 25-27; International, Niagara Falls, 28-30.  
 Sport Girls—Howard, Boston, 25-30.  
 Stone & Pillard's—Gayety, St. Paul, Minn., 25-30.  
 Sweet Sweetie Girls—Bijou, Philadelphia, 25-30.  
 Tempters—Haymarket, Chicago, 17-23; Gayety, Milwaukee, 25-30.

## PENN CIRCUIT

Wheeling, W. Va.—Monday.  
 Uniontown, Pa.—Tuesday.  
 Johnstown, Pa.—Wednesday.  
 Altoona, Pa.—Thursday.  
 Williamsport, Pa.—Friday.  
 York, Pa.—Saturday.

## HOTEL NOW PICTURE THEATRE

BELEAST, Ireland, Aug. 14.—The Grand Central Hotel, this city, has been acquired by the Provincial Cinematograph, Ltd., which will convert it into a picture palace.

## KILBURN EMPIRE ROBBED

LONDON, Eng., Aug. 14.—The Kilburn Empire was entered last Sunday and \$1,000 in cash abstracted from the safe, which had been torn from the wall where it was imbedded. The thieves entered either by way of the lavatory or the property door, through which some scenery was being carried in. They made their escape from the stage door, which was locked on Saturday night, but was found open on Monday morning, when the robbery was discovered.

## "HOME & BEAUTY" OPENS AUG. 30

LONDON, Aug. 16.—"Home and Beauty" will open at the Playhouse on Saturday, August 30. The piece is presented by Gladys Cooper and Frank Curzon. The former will also appear in the cast. Others in the cast are: Malcom Cherry, Hubert Harben, Lydon Lyle, Jean Cadell and Lottie Venne.



**NO** make-up poisoning! Pure, gratifying, safe, ALBOLINE is what you should use always to remove make-up, because it keeps the skin in good condition.

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 Aug. 23-26 with Pittsburgh

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Original Comedy Novelty with Some Dancing Dog  
Toots and Pal in One Direction—JAS. PURSELL

## WILLIAM CONWAY

THE IRISH PIANIST—IN VAUDEVILLE

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BOOKED SOLID KEITH TIME DIRECTION—JACK LEWIS

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In a dainty aerial oddity. Dir. Sam Baerwitz

### STAGE HANDS STRIKE MAY BE NATIONAL

(Continued from page 3)

amount. The show will probably run all week. Monday night it played to absolute capacity, crowds being turned away from the box-office when no further standing room was to be had.

A letter from David Horsley, the moving picture producer, was received at Equity headquarters on Monday, in which he lamented George M. Cohan's actions, and declared that his sympathy was all with the actors. He enclosed an original poem, the tenor of which was a reminder to Cohan that his place should be, in Horsley's opinion, with the actors in the fight, attention being called to the struggles he had to win his way against managerial opposition. One of the stanzas reads:

#### Horsley's Poem

He wrote a song that did a lot to make the whole world free.  
We did our share and went abroad across the angry sea.  
The flag he loves and waves so much belongs to you and me.  
We spread the freedom that we prize, humanity to save.  
And that now we are back again, we ask but what we gave.  
We sure decline to come back home and be a showman's slave.

A letter received Monday from the United Board of Business Agents of the Building Trades heartily endorses the stand taken by the Equity and tenders moral support.

Two Federal mediators—Benjamin Squires and Rowland D. Mahany came to New York from Washington at the inception of the strike to investigate the fracas. Just what their investigations proved, no one seems to know. They departed as suddenly as they came and, while here, apparently did nothing.

Early this week Sam Harris was consulting with his attorneys, O'Brien, Malovsky and Driscoll, about getting a warrant for Harry Lambert for "intrusion on real estate." Lambert had previously charged Harris with assault.

It was announced on Monday at Chorus headquarters that the following would be demanded in the Chorus Equity contracts: Eight performances to constitute a week with a minimum salary of thirty-five dollars while on the road and thirty dollars in New York. The managers would be obliged to furnish all articles of costume. Four weeks of rehearsal would be given gratis; the next two weeks would demand half salary; and all weeks after six would receive full salary. After four weeks of rehearsals, the chorus must receive, under this contract, at least two weeks full salary. On night jumps, the managers must furnish sleepers, with only one person in berth. This ultimatum, as far as it can be ascertained, is Miss Dressler's own idea and has not been voted upon at a chorus meeting.

#### Speculation Over Crisis

Much speculation was abroad early this week as to when the crucial point in the trouble will be reached, managers and actors alike inquiring of all their friends as to which side they think will "break" first. And there were not a few who were of the opinion that it is here at the present time and that the Managers' Association will be the first to recede from its position.

In this regard, a bet was made on Broadway last Monday that A. H. Woods would get out within a week. There have been many instances brought to light to show that Woods is anything but antagonistic toward the actor, not displaying the hostile attitude that is so apparent with some of his fellow-managers.

#### Woods Buys Pickets Umbrellas

When the pickets, last week, were busy in front of one of his attractions, Woods took pity on some of the girls who were walking in the rain and told them to go to a nearby umbrella store, equip themselves for the storm and charge the bill to him.

"I don't want you to get pneumonia," he said. "The strike will soon be over and I'll need many of you to work for me again." His brother, Martin Herman, also shares Woods' good nature and has been loaning money right and left to striking actors who, he says, can pay him back when there is a resumption of the better days.

"I feel sorry for a lot of these actors," he confided, "and I'd feel guilty if I didn't help out those of them who are my old friends. When it's all over, Al and I don't want any hard feelings to exist."

Another point of significance, so far as Woods is concerned, lies in the fact that he seems disinclined to resort to retaliation. He has made a number of promises to reopen "A Voice in the Dark," but it seems no nearer to reopening now with a new cast than on the evening that the strike was first called.

When it comes to actually balking, however, such action would present a ticklish situation, and it is probably easier for the members to remain passive and "saw wood" than to butt their heads against a stone wall. The situation is practically in the hands of the two large booking offices: the Shuberts, and Klaw and Erlanger. If any of the smaller producers balk, they would probably find it well nigh impossible to secure bookings for their shows in the future; and, having no theatres of their own, might find themselves in no position to do business. In any event, the choice routes would unquestionably be given to the managers who had remained loyal to the managerial association.

George M. Cohan and the Shuberts seem to be the chief interests that are keeping the association together. The Shuberts have about forty producers dependent upon them for the booking of attractions.

In both Equity and managerial circles, there are many who lay the blame for the present situation at the door of the Shuberts. It is pointed out that they have had considerable litigation relative to the breaking of contracts and have been extremely arbitrary at times in dealing with the actor.

#### Cohan Forced Situation

To George M. Cohan belongs the credit of making the Managers' Association more completely representative now than at the time of its organization, for, at that time, Klaw and Erlanger, Flo Ziegfeld and Charles Dillingham were not members. It is said that Cohan went to Erlanger and gave him his choice between joining his association or losing the booking of the Cohan and Harris attractions.

Erlanger, it is said, asked Cohan to come over and see him, but Cohan replied that Erlanger knew where his office was and that if he wanted to see him, he could come over there. Erlanger, it is reported, then went to the Cohan and Harris Theatre, and told Cohan that "there must be some mistake about any report that he didn't want to join the association" whereupon Cohan is said to have replied: "That if there was a mistake, no harm had been done and, if there wasn't for him (Erlanger) to remember what he had told him."

Various managers came in for rakings over the coals at the meetings of the Equity during the past week. The name of the Shuberts has almost invariably brought hisses and groans from the strikers. Most of the fire, however, was directed toward Cohan and, although nothing could evidently be found to say against him directly, fun was poked at his "Over There" song, flip-pant remarks were made upon his threat to run an elevator and oratorical indictments were made against the man who had always been known as the actor's friend until his recent stand.

However, the flames of the striking orators have died down considerably and the last few days have been marked by more allusions to principles and fewer to individual managers and personalities. Personal vilifications are not being encouraged, the actors being constantly reminded by their leaders that they are "ladies and gentlemen."

Throughout the week, there were constant rumors of overtures of peace from both sides of the struggle, but whenever they appeared they were instantly denied.

A statement from the offices of Comstock & Gest was to the effect that Paul R. Turner, Equity attorney, had approached Morris Gest and said both sides were losing a great deal of money and there should be some basis on which they could get together. The managers regarded this as showing that the actors were willing to grant concessions, it was said.

#### Turner Explains

Mr. Turner explained his action in this statement to the press:

"I met Mr. Gest in front of the Police Court, where he said he was answering a summons, and in the course of the conversation the strike was referred to. I did say to Mr. Gest that I felt that the present situation was in all respects regrettable; that although I had made inquiries of many

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managers and many people connected with their offices I was unable to find the point of difference or learn from any individual manager that he felt that the requests of the Actors' Equity Association were not just ones.

"Therefore that I could not understand why a conference could not be had which would lead to a settlement. I also told Mr. Gest that the position the managers were taking was robbing them of the respect of organized labor and all who were in sympathy with it and that their continued refusal to arbitrate could only eventually lead to a massing against them of all classes of people who labor in the amusement world."

A peace committee from E. H. Sothern's society also attempted to bring about peace, but, on calling on the managers, they were advised that the managers would brook no outside interference.

Frank Gillmore, Equity Secretary of the Actors' Equity Association, told reporters Dr. Frank Crane had asked him to designate an actor to meet the managers, with the idea of talking over their differences.

#### John Drew Selected

"I designated Mr. Drew," said Mr. Gillmore, "because Mr. Drew is not a member of the Executive Committee. I have not heard from Mr. Drew and don't know whether he would accept such a mission."

The managers, when asked if they had heard from John Drew, said they would be pleased to talk to Mr. Drew on any subject except the Actors' Equity Association.

A group of playwrights, headed by George V. Hobart, Guy Bolton, P. C. Wodehouse, Irvin Cobb, Roi Cooper Megrue, George Ade and Harry B. Smith offered their services to both the actors and the managers in an effort to effect a settlement.

Both of these offers were accepted by the actors, but the managers, through Arthur Hopkins, said they would never again deal with the Actors' Equity Association.

A hint of the terms on which the managers are willing to aid in ending the strike was contained in a statement given out by Arthur Hopkins on behalf of the Managers' Association. The managers, Mr. Hopkins said, will "submit matters of contract fulfillment to a joint board of actors and managers, with an outside umpire."

Mr. Hopkins's statement was as follows: The Producing Managers' Association cannot deal with or recognize the Actors' Equity Association, for the reason that it has ceased to be the representative of the actor and has become his dictator.

A member of the Actors' Equity Association can no longer freely enter into any contract with a manager which he is certain of fulfilling. His first obligation is to the Actors' Equity Association. He signs an oath and gives a bond that at all times he will abide by the dictates of the association.

If he is ordered to break a contract he will break it or be expelled from the association and called a "scab."

The contract between actor and manager ceases to be a contract between two parties. The Actors' Equity Association is the third party and the predominant one. No matter how profitable and pleasant the relations between the individual actor and manager may be, these relations were at all times exposed to immediate destruction by a third party. The Actors' Equity Association has demonstrated that it will not hesitate to destroy these relations. The present strike is a complete demonstration of that fact. The hundreds of actors working peacefully under the Actors' Equity have ordered out at an hour's notice. Great havoc and great suffering were wrought at the Equity Association's nod.

The theatrical business is unlike most others. It is built on special, unique, and individual service. The peaceful continuation of this service must be removed from any danger of interference or there can be no theatre. The Producing Managers' Association wants to deal with the actors collectively as to the form of contract. It welcomes any organization of actors whose fundamental principle shall be the fulfillment under all conditions of the individual contract.

#### Wants Dependable Association

The Producing Managers' Association again offers with any dependable actors' organization to submit matters of contract fulfillment to a joint board of actors and managers, with an outside umpire. The Producing Managers' Association will bind itself to stand always on the one great fundamental that the theatre can only live when contracts between individuals are supported in their enforcement by every agency of the theatre.

Bring us an actors' association that is founded on the same principle. We will offer it a form of contract that is better than the former Actors' Equity Association contract.

But it must be an organization in which the managers have faith.

The managers also reported the breaking up of a growing secret service attributed to the striking actors. From the managers' offices it was announced that Ina Claire's brother, Alan Fagan, who has a job in the office of Chamberlain Brown, had been approached on the matter of sedition. An English actor, according to the reports, had come to Fagan and said that if he would supply the Equity with the names of players placed in jobs made vacant by the strike, he would be "handsomely paid."

"How much, handsomely paid?" Mr. Fagan is reported as asking.

"Twenty-five dollars a week," was the reply, "and naturally," the bulletin concludes, "Mr. Fagan refused."

#### Thurston Going into Globe

Announcements of a magician's show going into the Globe Theatre next week, aroused a lot of comment on Broadway to the effect that such things could only happen while a strike was on. Thurston, the Magician, with a company of twenty-six persons, starts an engagement there on Monday, August 25.

Arrests for picketing were less frequent than in the first week of the strike, due, no doubt, to the tactful way in which picketing is now being done, the pickets addressing their conversations to each other in loud tones rather than to passersby.

Summons and arrest cases which had to do with the strike of the actors when called last week in the West Side Court, were put over a week. Among the charges reviewed are:

Sidney Davis, arrested on a charge of disorderly conduct by Sergeant Eugene Barry, and Richard Gordon, an actor, charged with disorderly conduct by Stanley Sharp, a theatrical manager of West 54th street; Morris Gest, a theatrical manager, charged by Alexander Frank, an actor of West 84th street, with assault. The alleged assault happened last Saturday, and Frank obtained a summons for Gest.

S. M. Harris, of Cohan & Harris, was also in the West Side Court on a summons obtained from Magistrate Frothingham by Harry Lambert, an actor, who charges that Harris struck him in the face.

Flo Ziegfeld, it was learned, has taken some of the girls who remained with him when the "Follies" was forced to close, and placed them in his "Frollo" shows atop the New Amsterdam, which is still running, and is paying them double salary for the work they are doing.

This means that the girls are being paid their regular salary, although they are not working at present in the show downstairs, and, in addition, are receiving an additional amount for working in the shows upstairs. Incidentally, Ziegfeld announced last week that he intends to pay the entire "Follies" cast full salaries for the entire period that the New Amsterdam is forced to remain dark by reason of the actors' strike. This will cost Ziegfeld close to \$15,000 for every week that the "Follies" fails to play.

#### Cohan Won't Rejoin Friars

One of the most interesting incidents of the week concerned a visit by 300 Friars to George M. Cohan, their purpose being to ask him to reconsider the resignation which he handed in to their club with such a display of verbal fireworks. The Friars marched from their club house to the Cohan and Harris Theatre. Into the theatre filed the Friars, where they formed a minstrel semicircle on the stage. Then a messenger was sent for Cohan, who presently appeared, wrapped in a brown overcoat and wearing a Scotch tweed cap pulled far over his eyes. He puffed nervously on a cigarette.

"George," said John J. Gleason of the Friars, "George, you have resigned from the Friars. We don't want you to leave us. We don't want to lose our best friend, our beloved Abbot. We want—"

At that point Cohan raised his hand, threw his cigarette to the floor, stamped on it, and said:

"I don't want to interrupt you. I know what you are going to say. This is a wonderful compliment you are paying me. But I want you to understand this: I am fighting with my friends, with the men who have helped me to attain what little success I have in the theatrical game. I tell you I am in a fight—a very bitter fight—and I am going to fight everybody who is fighting me."

Cohan had said several days ago he had quit the Friars because they had given him "the raspberry." Evidently he felt the bestowal of "the raspberry" very keenly, for when he spoke to the Friars last evening he made no attempt to conceal his bitterness. Out in the orchestra the musicians were tuning up for the evening performance. The crowd was filing in to witness a performance of "The Royal Vagabond." There was a profound silence as Cohan continued:

"I am not going to mix with those who are fighting the men that I am fighting with. I am part of an organization that is fighting your organization."

"George, George," pleaded several voices in unison, "George, we are not fighting you." "You're fighting us, and I have been dragged in," said Cohan. "No matter how you express yourself, there's nothing in this world that will ever bring me into the Friars or the Lambs Club again. Not as long as I live. That's the way it stands. I may have broken my word with others, but I have never broken it to myself."

Then William A. Brady, who had marched with the Friars all the way from the Monastery, pushed through the press at the end of the semicircle, right stage, and rushing over to Mr. Cohan, grasped his hand.

"I know, Bill," said Cohan, sadly, "but there's not a chance in the world."

"I'm not going to argue," he shouted, stepping forward and shaking his fist. "If it comes to an argument, you'll find I can shout as loud as any one. You say the Friars are back of me. Nobody's back of me but myself. I fought my own battle and forged to the front by my own exertions. I happened to be Abbot of the Friars. I was only a figurehead there, and I knew it. You'll probably go out now and say, 'Well, let's leave that young ham alone.' You'll say I'm yellow. I don't care what you say. I thank you for this wonderful

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## 3 JENNETTS 3

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NOVELTY DE LUXE

IN VAUDEVILLE

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IN JAZZ LAND

Direction—GEO. SOFRANSKI

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## TECHOW'S CATS

IN VAUDEVILLE



## STAGE HANDS STRIKE MAY BECOME NATIONAL TO AID ACTORS

(Continued from page 33.)

demonstration, but I cannot change my mind. I can never walk back into the Lambs Club or into the Friars Club and keep my self-respect. If I find I've made a mistake I am just a big enough kid to rectify it."

## THURSDAY

At a mass meeting of the Equity called to order at three o'clock Thursday afternoon in the ballroom of the Hotel Astor, instructions in war tactics by actors who had seen service as officers overseas seemed to be very much the order of the day. Among the important speakers in this connection were Lieutenant-Colonel Earle Booth, Captain William Harrington, son of the famous Ned, and Captain Everett Butterfield, who all alluded to their experiences abroad, declaring that the lessons they learned "over there" could be applied, with effect, to the actor-manager war that is now being waged.

Otherwise the speeches were, for the most part, of the same order as have been heard day after day at the Equity meetings on West Forty-fifth street.

Perhaps the most finished speaker of the afternoon was De Wolf Hopper, who was very candid in admitting that some of the managers were personally good friends of his and "capital fellows" but that, as a group, they belonged to the class of arch-villains. In answering the managers' claim that the actor, by organization, loses his individuality, Hopper asked:

"And how about the Managers' Protective Association? Hasn't every manager who is a member of that association lost his individuality? Why, if he blows his nose at an Equity member he is liable to forfeit \$10,000!"

## Says Shubert Is Worried

He also gave an interesting side-light on Lee Shubert.

"An author whose name I shan't mention here, but who is privileged to be in the councils of the managers, told Riley Hatch and Jim Corbett how the managers feel," he went on. "He told them that they're on tenter hooks. Lee Shubert keeps walking up and down his office on red hot irons and keeps telling the others: 'We must do something. I'm told by my backers to go ahead and forfeit my \$10,000 and open up my theatres.'"

This statement by Hopper 'stopped the show' and it was almost a minute before he could go on with his speech because of the din.

Marie Dressler, who spoke early in the day so that she could get away to attend a meeting of the striking chorus girls and boys that was being held at the Amsterdam Opera House, made a typical Dressler harrangue and gained a big laugh with her allusion to the managers, their homes, their theatres, their autos and their wives-s-s.

"I have been fighting for the chorus," she concluded, "and I'm going to keep on fighting for them. In the past, I have made money for every manager I worked for and now they have got to come to me when they want a chorus."

Dudley Field Malone, a lawyer member of the Lambs Club, who has been speaking considerably concerning the dignity of the actor with reference to his new trades-unionistic relation, declared "the most dignified thing the actor ever did was to strike."

The legal angle was covered in the address of W. B. Rubin, an attorney, who declared that "the managers spent \$50,000 to quote excerpts from decisions that have been dead since 1914."

The audience cheered him to the echo when he hinted, "I'm not so sure but that Uncle Sam might not step in, if these managers don't soon come to terms and ask some of them if they have not violated the Sherman anti-trust laws."

Rubin proved to be more conscientious than the average attorney when he vowed: "Why, I'd rather die than lose this fight."

Ethel Barrymore, with the voice of "Our Mrs. McChesney," made the shortest speech of the day but, by no means, received the least applause, for she seems to be the Lady of the Hour in Equity circles.

"All my family is with you heart and soul," she said. "Everyone knows what the outcome is going to be, because we're right." William Farnum raised a laugh when he cried out in stentorian tones: "I am the world's champion fisherman and I am with you now hook, line and sinker."

Frank Bacon was not on the stage with the rest of the speakers but was called from the audience to speak. He walked down the aisle to the speaker's platform while the ballroom rang with cheers. He was very willing, he declared, to stake all he had on the actor's side of the strike, for his wife has not forgotten how to cook on a one-burner coal-oil stove.

"I'm liable to be sent down the river for saying this," he said, "but, if I am, bacon will bring a higher price than ever before!"

"The manager are betting ninety-five per cent on a color that I don't believe exists in the actor," were the words of Charles Shea, President of the International Stage Hands Union.

He then related how his union had helped the strikers in the Danbury hatters' fight and promised:

"What we did for them we would surely do for you, and if each man of ours gave \$20 to your cause, as we did in their fight, it would give you \$500,000."

The announcement that the Lexington Avenue Opera House had been engaged by the Equity for a period beginning August 18th and closing in December was enthusiastically received at the Astor meeting. This followed the signing of a contract with George D. Grundy, manager of the Opera House. It was announced that an all star bill, changing weekly, would be presented there by Equity members at popular prices—two dollars and down—and great stress was laid upon the fact that no tickets for the performances could be purchased from speculators.

## Wynn Collects \$3,400

Late on the program came Ed Wynn, who asked for contributions for the initial expense of the Lexington Opera House show. Three thousand four hundred dollars was collected. Later in the evening Wynn was seen on Broadway carrying the "treasure" to the bank, and no less than 400 actors, passers-by and yeggs, were following on his heels.

Other speakers were Thomas Gamble, Vice-President of the American Federation of Musicians; Hugh Frayne, Lionel Barrymore, Max Barondas, President of the Hebrew Union of Actors Local No. 1, and Frank Gilmore.

The evening meeting at strike headquarters on Forty-fifth street was crowded and the strikers still seemed to have considerable enthusiasm left over from the Astor affair, for the speakers were applauded warmly, although nothing new was said.

The Equity made public a letter from B. Iden Payne, the stage manager, which reads as follows: "In my function as stage director, the strike does not effect me directly at the present time. But I should like to state, emphatically, that were I acting, I would take my stand with the actors and would not take any engagement as an actor without joining the A. E. A."

An important announcement came from the Equity to the effect that Walter Hast, the producer, was willing to grant only

Equity contracts. In some quarters, this is looked upon as a break in the managerial lineup. But Hast is not a member of the Producing Managers' Association. However, he is allied with the Shuberts and is to produce a number of pieces in conjunction with them.

## Boxers Offer to Help

The American Boxers' Loyalty League offered their aid to the actors, it was announced, through its secretary, Harry Neary. It offered to stage bouts at Madison Square Garden for the strikers' benefit.

Among those who offered their services to the actors in this connection were the following: Champion Mike O'Dowd, middle-weight; Champion Benny Leonard, lightweight; Champion Johnny Kilbane, featherweight; Champion Jack Britton, welterweight; Champion Pete Herman, bantamweight; Joe Lynch, who defeated Jimmy Wilde, English champion; Joe Leonard, of New York; Willie Jackson, of New York; Lew Tendler, of Philadelphia; Ralph Brady, of Syracuse; Frankie Britt, of Boston; Johnny Murray, of New York; Charley Weinert, of Newark; Battling Levinsky, of Philadelphia, and others.

James J. Corbett and Joe Humphries will be referee and ring announcer respectively when the affair comes off.

"Those Who Walk in Darkness" walked into the spotlight Thursday night at the Forty-Eighth Street Theatre and had a good house despite the number of pickets outside. L. J. O'Connor, whose name was on the program, did not appear.

## FRIDAY

It was announced at Equity headquarters on Friday that Samuel Untermyer, the noted attorney, had offered his services without compensation to such strikers as had been sued by the managers. He gave his reason for doing so that "a victory of the managers would mark a long step backward in the struggle of organized labor." The cheering over this announcement made West Forty-fifth street resemble an election night when the popular candidate has been put over.

The action of Untermyer is even more significant because of his financial interest in a number of big theatres. In his letter to the Equity he disclosed that interest when he wrote:

"I personally own and represent a half interest in the Shubert and Booth Theatre properties and one-third interest in the Forty-fourth Street Theatre property. Despite that I feel that the actors are right."

In another portion of his letter he said: "I regard the principles involved as of the highest public importance and am willing to deal with the case only in the light of public service. There is an element of the grotesque in the character and extent of the litigation with which the courts have been suddenly flooded for the apparent purpose of intimidating the members of the Actors' Equity Association from asserting their rights."

Untermyer characterized the managers as being "twenty-five years behind the times."

## Usual Mass Meeting

The usual mass meetings were held at the Forty-fifth street headquarters and the following were among the speakers: Dudley Field Malone, Frank Bacon, Frank Gilmore, Hugh Frayne, Jefferson De Angeles, Lieut. Col. Earle Booth, Ed Wynn and Major Reginald Barlow.

The meeting of the chorus girls and boys was made interesting by Ethel Hallor, of the "Follies," and Fay Tunis, of a "Lonely Romeo," each asserting that she had been elected vice-president of the chorus branch of the Equity. Miss Tunis stated:

"It really doesn't matter one way or the other. Miss Hallor and I are both fighting in the same cause."

But whether it mattered or not, each seemed reluctant to give up the honors she claimed, and the matter still hangs fire.

Millie Freeman stated at a meeting that, being a striker, she objects to being billed on the program of "Those Who Walk in Darkness."

In the first eight days of the strike, the Actors' Equity Association claims that their membership roster shows an increase of 2,400 actors and actresses, "exclusive of choristers." But a list of the new members was refused the *Clipper* on the grounds that it would be impossible to compile it for the press at the present time. When it was suggested that the stubs in the treasurer's receipt book would be a means of checking the accuracy of the statement as to the number of new members, the suggestion was turned down.

Among the "telegrams of loyalty" received Friday, were messages from Charles Rann Kennedy, author of "The Servant in the House"; Edith Wynne Mathis (Mrs. Kennedy); James O'Neill and Leo Ditrichstein.

It was stated that the "Oh My Dear" company, in Boston, is one hundred per cent loyal to the Equity and that the Chicago situation remained unchanged and that no further action by the Equity was being contemplated there.

Three Jewish theatres, it was announced, has been offered to the strikers for the purpose of staging benefit performances.

## Suspicious of Sothern Association

The new association, proposed by E. H. Sothern earlier in the week, had its first meeting Friday at the Hotel Biltmore. This action on the part of Sothern is looked upon by the actors as an effort to disorganize the Equity and has been likened by many of them to the N. V. A. which, in the vaudeville strike several years ago, succeeded in putting the White Rats out of business. Sothern, however, strongly denied that such was his intention in proposing a new organization, but the fact remains that the publicity concerning the proposed association all emanates from the publicity department of the Producing Managers' Association.

Only a handful of the profession attended the meeting. Those present were Eugene Walter, E. H. Sothern, Fay Bainter, Marjorie Wood, Minnie Dupre, Mary Ryan, Margaret Anglin, William Collier, Mrs. Flske, Louis Mann, Charlotta Monterey, Lenore Ulrich, Gladys Hanson, Eugene Cowles, Holbrook Blinn, David Warfield, Mr. and Mrs. Corbun, Thomas E. Shea, Lowell Sherman, Margaret St. John, Edna Crawford, Frances Starr, Eileen Huban, Ina Claire, Amelia Bingham, Ruth Chester, Leo Ditrichstein, Laura Walker, Donald Gallagher, Howard Kyle, Olive Wyndham, Janet Beecher and Burr McIntosh.

The meeting struck a snag and hit the rocks almost at its inception when Ditrichstein and a few followers declared that they would not have anything to do with the Sothern organization if it were the purpose of the committee to break up the A. E. A. Ditrichstein added:

"This talk about the breaking of contracts on the part of the actor is nothing. The managers have broken contracts fifty times over, and I am with the actors to the last ditch."

The Sothern committee was composed of E. H. Sothern, Mrs. Flske, Augustus Thomas, Leo Ditrichstein, Howard Kyle and Lowell Sherman.

On Friday, the court ordered the vacation of the Ziegfeld injunction in so far as Paul Turner, the only Equity member who had been served, was concerned. This was done at the suggestion of the managers' counsel.

The reopening of "At 9.45" at the Playhouse on Friday was marked by the appearance of William A. Brady in the role of the butler. The piece played to a fairly good sized audience and there were no disturb-

FAN SAN

(This is not a Face Powder)

## STARS OF BURLESQUE

GEO. E. SNYDER

STRAIGHT

WITH MAIDS OF AMERICA

JANE MAY

SOUBRETTE

MAIDS OF AMERICA

PRIMA DONNA LUCILLE ROGERS BONTONS

EMILY CLARK

With Joe Oppenheimer's Broadway Belles

SAM BACHEN

DOING IRISH

MANAGEMENT—IKE WEBER

With Chas. Robinson's Parisian Flirts

GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABBIERS

BABE HEALY

Some Soubrette, with Some Show—Second Season with Barney Gerard

MARGUERITE WELCH

PRIMA DONNA WITH THE VOICE

See Will Roehm, Roehm and Richards, Strand Theatre Bldg, New York

PHIL COLLINS

JEW AND DUTCH

OPEN FOR BURLESQUE NEXT SEASON

BABE WELLINGTON

IRRISISTIBLE BUNCH OF NERVES

SOUBRETTE—NATIONAL WINTERGARDEN



ances. Others in the cast were Amelia Bingham, Charles Hopkins, Irving Nugent, Leo Mielziner, Jr., Harry Green, John Cromwell, Urie Collins, Harry Davies, Richard Clark, Louise Barclay, Mildred MacLean, Marie Goff, Adda Gleason, Zaida Zears and William Caldwell.

#### SATURDAY

The strike assumed a different and bigger aspect when, on Saturday night, the stage hands and musicians walked out of three so-called "scab" houses, bringing the total number of darkened-by-strike theatres up to sixteen and demonstrating that the support of the American Federation of Labor was to be more than passive.

The theatres that found themselves without stage hands or musicians on Saturday night were the Knickerbocker, Cohan and Harris, and Century, playing, respectively, "Listen Lester," "The Royal Vagabond" and "Chu Chin Chow." "The Coconut Grove" show on the Century roof was also affected.

The strike was called by the American Federation of Musicians and the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, after Charles C. Shay, International President of the Association, had made an unsuccessful attempt to induce the Managers' Protective Association to confer with a representative of the Equity. It was intimated that if the managers did not yield by Monday the stage hands and musicians of all the theatres would quit.

The stage hands who struck are members of Local No. 1 of the International Alliance. The New York Branch of the Musicians Union, now partly on strike, is Local No. 310.

#### Wouldn't Recognize Equity

Shay stated that he and a representative of the musicians had attended a managers' meeting on Saturday and for more than two hours had pleaded with them to confer with a representative of the Equity.

The threat of the managers to bring suit along the lines of the Danbury Hatters' case was the straw that made organized labor adopt a firm position in support of the actors, according to a statement of F. G. Leemaster, secretary and treasurer of the International Alliance of Theatrical and Stage Employees. He declared that the strike of actors and stagehands might assume nation-wide proportions.

A few hours following the afternoon conference with Shay, the managers sent him the following letters:

Dear Mr. Shay: It is with much regret that the Producing Managers' Association is unable to accept the suggestion of the Theatrical Mechanics' Union and the Musicians' Union, of a conference with the Actors' Equity Association. You assure us in advance that the Actors' Equity Association will ask of us no stipulation to employ only its members. The events of the past ten days have demonstrated that though the Actors' Equity Association does not now expressly demand the employment of none but its members, recognition of the Association would automatically create this condition in the theatre.

The methods employed by this Association in the past ten days have proved this beyond a doubt. The intimidation, brow-beating, threatening and coercion of actors, the public threats that no member of the Association would ever appear on any stage with any actor at present living up to his contract, the extraordinary third degree methods employed to intimidate actors from fulfilling engagements for which they were under contract, the countless impositions on personal right, comfort and safety, prove to use beyond all doubt that no actor's life or career in the theatre would be possible if he refused to ally himself with and be dictated to by the Actors' Equity Association.

This condition we believe would be the death of the theatre, and we must oppose this to the last.

You also assure us that if we enter into agreement with the Actors' Equity Association, there would be no possibility of a concerted and general violation of individual contracts in the future. The present strike, in disregarding of existing contracts, makes it difficult to agree with you in this. We feel that so long as the Actors' Equity Association is the dictator of the individual actor, the general violation of contracts is always a grave possibility, a possibility that none of us is financially able to face.

Permit me to say that we are discussing these matters in their relation to the highly individualized services of the artists with whom the theatre enters into particular and long time contracts. We have no hostility to labor organizations, or to those forms of it which have proved themselves adaptable to conditions existing in the theatre. Our agreeable relations with your organizations for the past twenty years are proof of this.

We realize that this step may mean a severance of relations between us and our stage crews and musicians. We regret this deeply, yet there is consolation in the fact that our fight is your fight and that if we succeed in saving the theatre from being throttled it will be a guarantee of long future employment for your people.

Deploing the conditions as much as you, but feeling that the theatre is at stake and we must forget everything but that, that we are, Regretfully yours,

THE PRODUCING MANAGERS' ASSOCIATION.

#### Charge Bad Faith

Bad faith on the part of the unions was charged by the producers, speaking through Walter Kingsley, who claimed that before the latter could have reached Shay, he had called out his men from the theatres designated by his organization.

"The messenger reported that he delivered the letter to the headquarters of the union," declared Kingsley, "at 7.30, which was half an hour after Mr. Shay had called out his Union and the Musicians' Union."

The scenes around the theatres were repetitions of when the actors walked out earlier in the strike. Crowded to capacity, audiences were turned away at the eleventh hour and told that their ticket money would be refunded at the box-office. A large crowd of disappointed theatregoers thronged the sidewalks on Broadway and the side streets in the forties, not knowing whither to go, while the few shows remaining open did record business.

The managers did not make any statement as to their future plan of campaign but said they were rather relieved that the stage hands and musicians had taken some definite sort of action, declaring that this was the beginning of the end of the strike and that a showdown now was next in order.

At Equity headquarters, the news was received with enthusiastic cheers that could be heard several blocks away from the headquarters on West Forty-fifth street. The crowd in front of Marter's Restaurant, where the Equity holds forth, was so thick that pedestrians walked around to either Forty-sixth or Forty-fourth street, rather than attempt to break through the excited throng. Songs, written especially for the Equity, were being sung in the middle of the street by a crowd of several hundred strikers who had assembled there, forming themselves into an impromptu glee club.

One of the most popular of the songs had the following lyric:

We are the E. A's.  
Without us the producers cannot give their plays.  
Everybody knows that we give the shows,  
And we entertain the public if it rains or snows.  
And in peace and war,  
Right from shore to shore,  
The actors give their services,  
And then some more!  
We never squell or whelp  
When you ask for help.  
So do your bit and help us;  
We're the A. E. A's.

Who entertained the soldiers  
Through their fighting over there?  
Who filled their souls with gladness  
When their hearts were full of care?  
Who stood behind the nation  
Through the sorry days of War?  
Who helped the wounded heroes  
Mid the cannons awful roar?  
Who went to all the hospitals  
To give the boys the plays  
Who brightened up their dreary nights  
And lightened all their days?  
And who was it who worked  
In ninety thousand different ways?  
'Twas Uncle Sammy's actors;  
They're the A. E. A's!

"If a group of actors, reputable actors, would put faith in me," said George M. Cohan on Saturday night, "and would resign from the Equity, I'd get out of the Managers' Association and back up a new actors' organization with \$100,000 of my own money."

This statement from Cohan was construed in Equity circles as another managerial attempt to break up the A. E. A. by the formation of a somewhat similar organization, but one in which the managers would exercise chief control. What Sothern had failed to

do earlier in the week was now being tried again by Cohan, was the opinion of the Equity members. Cohan still has many "loyals" among the profession despite his present attitude and is undoubtedly the strongest pulling power that the managers possess, so far as the actor is concerned. But this announcement, coming as it did, almost simultaneously with the walkout of the musicians and stagehands, was not even taken seriously by the Equity supporters.

With regard to a rumor that the managers contemplated enjoining the actor's show at the Lexington, the idea was emphatically denied at managerial headquarters.

#### Would Not Interfere

"They can give a thousand benefits if they like," said one of the producers.

Probably for the first time in stage history, a group of stars and lesser principals listened, without interruption, to the talk of a chorus girl when pretty Edith Hallor, the one chorus girl to walk out of the "Follies" addressed the Equity mass meeting on Saturday evening. She was introduced as the vice-president of the Chorus Equity Association.

Afterwards, questioned by a Clipper representative as to her right to the title of vice-president, she said: "From what I know, I was elected vice-president of the chorus union. Anyway, that's what the Equity tells me. I've talked the thing over with Miss Tunis who also claims the vice-presidency, but I believe the office is mine."

Charles Juddells also addressed Saturday night's Equity meeting and claimed the honor of having brought Attorney Untermeyer into the fold, declaring that Al Woods had suggested to him to take his contract to the "Biggest Attorney" in New York and that he would find he had broken it with the managers. Juddells took his contract to Untermeyer, who said that the contract had been broken, but on the managers' side, whereupon Juddells had suggested to him to espouse the actors' cause.

The meeting was marked by less villification than usual, the strikers being advised by Juddells as follows: "Don't knock the manager. Let us wage this fight as ladies and gentlemen. Some of the managers are mighty fine fellows. I don't know finer men than Al Woods, his brother or William Harris for instance. This strike will be over soon and we will go back to work for some of these men whom we are not talking against. Let us make this a fight of principles and not of personalities and when the whole thing is over and we have won, let us show everyone that we are big. Never shall we go around with a chip on our shoulder; rather, we shall always be equitable."

#### "East Is West" Reopens

The managers added one victory to their score on Saturday night with the reopening of "East Is West" at the Astor Theatre.

A comic light was thrown on the situation when Ed Wynne issued an open challenge to any member of the Producing Managers' Association, which provided that he would sell peanuts on Forty-second and Broadway for a whole year in the event the actors lost, if a manager would consent to work a whole year as an elevator runner if the scales balanced the other way. Wynne said:

"I am issuing this challenge in all seriousness. I mean no malice toward George M. Cohan by making this statement. I want to go on record right here and now that I love George M. Cohan, although the actors up around the Equity Association hiss me for it. But I have the courage of my convictions."

#### SUNDAY

The strike situation remained unchanged on Sunday except that two new possibilities loomed up in the present deadlock, either of which would mean the closing of all theatres, if actually carried out. On the one side, it was hinted by some of the managers that they may try some of the actors' own tactics and, on their own account, close all playhouses with a view of bringing the players to terms.

This would virtually mean a managers' strike and would be directly opposed to the course that the managers have pursued thus far in the situation, which has been to keep open as many playhouses as possible.

The other threat came from the actors' side of the trenches, they hinting that a complete shutdown of all legitimate theatres may be brought about by a more extended strike of stagehands and musicians.

When told of the threatened "managers' strike," Frank Gillmore, Executive Secretary of the A. E. A., made the following statement:

"I can only say that that will not alter our resolution to stick until final victory is assured. I wish to remind the managers that a theatre remains a theatre only so long as actors are performing there. Without actors the theatre is nothing but a building. The actors' talents can be as easily exercised in a hall, in a tent, or even on a vacant lot. The public will gather to see the actor, no matter where he acts.

Therefore, if the theatres are closed to us, we shall organize companies to tour the country, just as Mrs. Fiske and Mme. Bernhardt did when a powerful trust discriminated against them."

The managers held no meeting on Sunday and their office in the Cohan and Harris Building was closed for the day.

A statement covering several pages, banged out on the Ziegfeld typewriter by Leon Fried-

(Continued on page 36.)

#### WM. F. (Billy) HARMS

Hoboken, N. J.  
THEATRICAL ENTERPRISES  
(Member of T. B. C.)

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1,000 11x14 cards	16.50	19.90
250 14x22 cards	9.35	11.55
500 14x22 cards	16.50	19.35
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THIS WEEK

#### BURLESQUE REVIEW

Next Week—SPORTING WIDOWS

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#### WM. McNALLY

31 East 125th Street New York



## STAGE HAND STRIKE FOR ACTORS MAY BECOME NATIONAL

(Continued from page 35)

man, purported to come from the chorus of "Ziegfeld Follies" and the "Midnight Frolic" and, signed by all the girls, expressed their great indignation in King's English at the way in which the daily newspapers have dwelt upon "alleged distressing indignities" that the girls of the chorus had to suffer. The statement completely exonerates Ziegfeld who, it says, "provides everything."

Marc Klaw, in a statement on Sunday, claimed that Samuel Untermyer, who gave a legal opinion upholding the actors' had done so because he was anxious to get into the limelight. Klaw said that some of the players were "suffering from acute paranoia directly attributable to the falsehoods that have been poured into their ears by men who should and do know better."

Upton Sinclair, following the suggestion of Charles Rann Kennedy, has offered the use of four of his plays, without cost, to the actors, wiring this offer from Pasadena, California.

"The walk-out on the part of the musicians and stage hands could not have been called at a more suitable time for the managers," was the way Charles Coburn explained the situation. "The present month is looked upon in the theatrical profession as the 'off season,' and together with the subway and elevated tie-up there would have been few persons attending any of the performances had the theatres, not already closed as a result of the strike, been open.

"The managers are standing side by side, determined to stick together until the end," continued Mr. Coburn. "Had the Equity waited until October, when every theatre in the city would have been open and scores of new productions awaiting an opportunity to begin their New York runs, the story might have had a different ending."

"Granted that the closing has resulted in the loss of the reported hundred thousand dollars," explained another of the managers, "it is not the producer who is losing, but the actor who has walked out, for the simple reason that the minute he left the theatre his salary stopped."

"The theatres are rented by the managers on a yearly basis, in which is considered the fact that a majority of the playhouses are closed at least two and in many instances three months out of the year. Many of the producers own outright the theatres and consequently only have their taxes to pay."

## CHORUS IS ORGANIZED

The chorus folk of the various shows held a meeting in Amsterdam Hall, where a branch organization of Equity was organized for them. Marie Dressler was elected by acclamation first president of the new organization. Her election followed an address she made to the assembled chorus folk in which she told how she had once been a chorus girl herself and received \$8 a week salary at that time.

"I didn't have much of a face to look at," she said, "and you can't imagine what a struggle life was for me in those days. I learned to know the managers and I do know them, but I'm not going to tell you about them now; you'll read all about it in the book I'm writing."

At first, Miss Dressler refused to head the new organization, explaining that she preferred to see somebody who is now in the chorus serve as head. But the insistence of all those present that she serve tended to overcome her objection and she finally stated that she would do so.

Following the election of Miss Dressler, W. I. Rubin, the labor organization attorney who was conducting the proceedings, stated that nominations were in order for a temporary committee which would frame the new organization's constitution and by-laws. He suggested that one member of the chorus from each musical show represented at the meeting be chosen. The suggestion was adopted and resulted in the election of the following people to serve on the committee:

George J. Sifter, of "Oh, What a Girl," elected secretary; Ethel Hallor and Lee Osborne, Ziegfeld's "Follies"; Louise Owen and William Morgan, Hippodrome; Gladys Lee, "Passing Show of 1919"; Nellie Moore and Arthur Freeman, "Oh, Lady Lady"; Fay Tunis, "A Lonely Romeo"; Dorothy Castle, "Sometime"; Kitty Astru and Frank Crawford, "Oh, What a Girl"; Mildred Johnson, "Monte Cristo, Jr."; Hilda Smith Fisher and Kay Kendall, the latter not a chorus man at present, who at first refused to serve, but finally consented; Marie Cattell, "Just a Minute"; Marie Francis, "She's a Good Fellow"; Birnie Farnsworth, "She's a Good Fellow"; Maizie Copper and Jack Hughes, "Oh, Look"; George Rove, "Simplicity"; Grace Ramsay and Harry Kirby, "Maytime"; Ethel Sadler, "Listen Lester"; Gerard Gardner, "Going Up"; Mabel Benelisha, "Scandals of 1919."

After the committee was elected and seated, the matter of annual dues was taken up. Several amounts were suggested, ranging from \$1 to \$10 a year, but \$1 was finally voted as the nominal amount, for the present at least, of yearly dues; it being explained that this amount was meant for all those who joined during the strike, but that those who came in afterward would have to pay \$5 a year.

## CHICAGO ACTORS WALK OUT

CHICAGO, August 18.—Clarence Darrow, the nationally famous labor lawyer, has been retained by the Actors' Equity Association to represent the local striking actors, following the announcement late this afternoon by Master in Chancery Sigmund Ziesler that

the players in "Up in Mabel's Room," who walked out of the Woods Theatre Saturday night, despite a restraining order issued by Judge Walker that afternoon, were in contempt of court. He ordered all the striking players to return to work in "Up in Mabel's Room," in conformity with Judge Walker's order, telling them that they had no legal standing until they obeyed the order.

The Master in Chancery announced his position after a lively verbal tilt with Henry M. Shabab, representing Daniel L. Cruise, the labor lawyer who had been substituted in place of Attorney Levi Fuller after the latter had advised the actors to obey Judge Walker's restraining order. No formal announcement of Mr. Fuller's withdrawal having been filed in court, the Master in Chancery refused to take judicial cognizance of the withdrawal, all of Attorney Shabab's protests being ignored.

The Chicago Federation of Labor, which, through its secretary, Ed Nockels, who ordered the walkout, might be held directly responsible for the "disregard of Judge Walker's order," was severely criticised by the Master in Chancery, who characterized their act as anarchistic.

Walter Jones, one of the players in "Up in Mabel's Room" who appeared before the Master in the contempt proceedings, absolutely refused to testify at the hearing, claiming that he was without counsel and that he would say nothing until he was legally represented. Adolph Marks represented the managerial interests before the Master.

At the request of Darrow, the hearing before the Master was adjourned until Wednesday morning at ten o'clock. But, whether the players in "Up in Mabel's Room" will return to work remains to be seen. Just now they are not taking the contempt proceedings, which may ultimately land them in jail, seriously.

Following the lead established in New York, it is expected that within the next twenty-four hours the Chicago Federation of Labor will call out every stage hand, musician and motion picture operator employed in any theatre controlled by the managers against whom the actors are waging war.

Besides the cast of "Up in Mabel's Room," which walked out Saturday night, forcing the management to return more than \$2,000 to an audience which packed the house, there are two more houses which have been forced to remain dark through the walkout of striking actors earlier in the week. These are Coban's Grand Opera House, where the cast of "A Prince There Was" walked out, and the Cort Theatre, where "Cappy Ricks" failed to show by reason of the walkout of the players.

Court action has been taken against the players of the latter two shows mentioned, but the matter is still undecided in the courts.

Ada Meade and Ann Warrington, both of whom walked out of the cast of "Angel Face," George Lederer's show, at the Colonial, early last week, will probably return to the cast, it was said, because George Lederer's show, which did not close following their walkout, is considered immune from interference by the Equity. Lederer not being a member of the Managers' Association.

The Howard Brothers were ordered by the Equity to leave the cast of the "Passing Show," but they refused on the ground that they had contractual obligations with the Shuberts which they insisted they would not break.

Incidentally, it may be mentioned that, last Saturday night, when the "Up in Mabel's Room" players walked out at the Woods Theatre, the audience there was informed that their tickets would be honored that same evening at the Palace Theatre where "The Passing Show" is playing.

## TROUBLE IN BOSTON ALSO

BOSTON, August 15.—The three principal players in "Buddies," the Selwyn attraction at the Park Square Theatre here, all went into the theatrical producing business this week on their own account, if it is true, as announced, that they bought the show from Arch Selwyn for \$150,000. It may also be pointed out that by so doing the players, who are all Equity members, have been able to evade their organization's strike edict and are enabled to continue playing here.

The show's new owners are Donald Brian, Wallace Edinger and Peggy Wood, and their acquisition of the play followed the efforts of Arch Selwyn to obtain an injunction restraining the cast from abandoning the piece. He gave up his recourse to the courts though when he found that selling the play, nominally, if not in fact, as is intimated by striking actors, would have the effect of keeping the show running.

It is freely stated here that the acquisition of the play at this time by Brian, Edinger and Miss Wood, is merely a subterfuge designed to keep the name of Selwyn and Company, who are members of the Managers' Protective Association, from appearing in connection with the piece. This belief is strengthened by the failure of any of the parties concerned to give details of the passing of ownership transaction, beyond the mere announcement that the price paid was \$150,000—an unprecedented figure to be paid by players for a show they are appearing in. And it is further pointed out that no mention was made of how the \$150,000 was paid by the new owners, whether in cash, promissory notes, or by giving a chattel mortgage which might be the means through which the Selwyns will ultimately re-acquire the property.

Acting for Selwyn and Company and Henry W. Savage, attorney Thomas J. Barry obtain-

ed from Judge Lawton in the Superior Court, what is considered to be one of the most drastic restraining orders ever issued in a strike situation. The injunction temporarily restrains Echlin Gayer, Equity representative who arrived here from New York early this week for the purpose of calling out the Equity players here, from carrying out his plans.

The injunction obtained in behalf of Henry W. Savage restrains the Equity representative from interfering with or the players from leaving Savage's "See Saw" show, playing at the Tremont.

The management of the Wilbur Theatre obtained an injunction in the Superior Court, which, for the present at least, will keep the Comstock and Gest "Oh, My Dear" show running at that house. Copies of the court's order restraining the players from leaving were served on the following principals in the show: Hal Forde, Juliette Day, Florence Johns, Francis X. Conlan, Douglas Stevenson, John A. Butler, Victor Leroy and Joseph Allen.

## SHOW RAISES \$6,000

The actors show to raise funds to carry on the strike had its premiere presentation at the Lexington Theatre on Monday night and will continue all week. It raised nearly \$6,000, it was said.

The house was jammed to the doors, persons standing in the rear about ten deep. It was not a crowd of Broadwayites that had assembled, but real-honest-to-goodness common folk who had braved the rain to see Ethel Barrymore, Eddie Cantor, Ed Wynn, Lionel Barrymore, Frank Tinney, Pearl White and numerous other stars appear at popular prices, with tickets obtainable at the box office and at no other.

"All the bill appeared according to program, with a couple of acts thrown in for good measure. Usually, at a benefit performance, the reverse condition is the case, but the Equity lived up to its promises."

The show was opened by Marie Dressler and "her" chorus, Miss Dressler creating a big laugh while she tried to learn the new fangled chorus steps. Aside from this act and the Brandon Tynan finale to the show, there was no attempt to burden the audience with strike propaganda, it being the intention of the actor-managers to give a clean-cut, one hundred per cent entertainment.

Eddie Cantor scored big with his characteristic songs and confided to the audience that he was surprised to find how much pep he had, considering that he would not be paid for it. But, he added, "the one consolation is that Ethel Barrymore isn't getting any more money than I."

Ethel Barrymore was a pronounced hit in the role of Marguerite Gautier, in the second act of "The Lady of the Camellias." She was supported by Lionel Barrymore as Pere Duval, Conway Tearle as Armand and Doris Rankin, Florine Arnold, Charles Coghlan and Laurie Mackintosh.

W. C. Fields was the orator of the occasion and introduced the performing strikers. There was Ivy Sawyer and Joseph Santley, who sang and danced; John Steele, who sang, accompanied at the piano by Lieutenant Gitz-Rice; Charles Wininger, who delighted with his specialties, replacing Blanche Ring who was ill; Eddie Foy and the Foylets; Van and Schenck; John Charles Thomas; the new team of Frank Tinney and Pearl White; and, last but not least, Ed Wynn, who, being enjoined from "appearing on the stage" talked to the audience from his orchestra seat.

Silvio Hein and Charles Prince shared the baton in the orchestra pit.

The General Stage Directors were George Marion, George Howell, Frank McCormack, Percival Knight and Hassard Short. This quintette also acted as scene shifters.

The stage management was in the able hands of Arthur Keith.

Amelia Summerville was in charge of the sale programs and favors. She was assisted by Joseph N. Spence, Denham Maley and an army of girls including Sarah Edwards, Ethel Jennings, Rose Burdick, Madeline King, Alberta Brittain, May Rossmore, Winifred Harris, Thais Lawton, Grace Atwell Mordant, Jessie Glendenning, Diantha Patterson, Grace Williams, Helen Trainor, Mrs. Dodson Mitchell, Gertrude Maitland, Jeanette Horton, Margaret Lyndon, Beth Franklin, Nancy Fair, Virginia Fissinger, Lois Arnold, Cora Bennett, Hazel Brown, Valerie Bergere, Clara Balog, Alma Chester, Dorothy Betts, Alice Cole, Frances Carson, Fern Gardner, Jane Haven, Leona Hogarth, Susan Chase, Lillian Clairem, Jane Castle, Claire Ames, Marjorie Hoffman, Cora Witherspoon, Ethel Intropide, Edna Kuchne, Myrtle Murray, Ann Mason, Julian Winters, Mabel Norton, Blanche Savoy, Celeste Scutter, Lavinia Shannon, Pauline Potter, Rose Rolando, Marjorie Sidman, Gretchen Sherwan, Mrs. F. Soule, Ruth Towle, Edith Tressittter, Helen Vallyely, Mrs. Ralph Whitehead, Harriet Worthington, Sallie Cohen, Edna Walther, Mary McGregor, Ruth Vivian, Mary O'Bourne, Norma Wallace, Francesca Rotterly, Marjorie Green, Margaret Brady, Margaret Tindale, Leonora Novasio, Ruby Hoffman, Olive May, Margaret Forest, Blanche Noyes, Grace Lynn, Beth Martin, Elaine Benton, Talulah Bankhead, Ruth Mathews, Lillian Cane, Flora Finch, and a host of others.

## OWEN DAVIS SHOWS NOTHING NEW IN HIS LATEST MELODRAMA

"THOSE WHO WALK IN DARKNESS"—A melodrama in three acts and four scenes by Owen Davis; founded on a novel by Percy Moore Sheehan. Presented at the Forty-eighth Street Theatre by the Shuberts, Thursday evening, August 14, 1919.

## CAST.

Nelson	.....	L. J. O'Connor
Dowd	.....	Percival Reniers
Bob	.....	Alfred Knight
"Doc" Hedges	.....	Howard Kyle
Alec Breen	.....	Arthur Shaw
Mrs. Moss	.....	Helen Tracy
Mrs. Spencer	.....	Millie Freeman
Rufus Underwood	.....	Donald Gallagher
A Girl	.....	Mabel Maurel
Sally	.....	Kathryn Sheldon
Viola Swan	.....	Laura Walker
Dr. Bradford	.....	Everett Milburn
Jessie Schofield	.....	Consuela Bailey
Mrs. Alma Jenvey	.....	Amy Ricard
Judge Joel Kennedy	.....	George W. Wilson
Andy Jenvey	.....	Godfrey Matthews

Some plots never grow old. Give them the slightest kind of a new twist, invest them with new titles, and, behold, Broadway hails each as a dramatic success.

There is nothing new in the dramatist's theory that the country is synonymous with innocence and purity while the streets of New York just reek with temptation and moral dirt. How many stage heroes have come to New York as country boys? How many stage heroines have been girls of the street who, finally, finding the "one" man, decide to go "right," and hide their past until the climax in Act 3 when, to save some younger girl, they bare their shame to a horrified husband and an interested audience. But everything comes out O. K. as in all well-regulated stories.

All these bromides are employed in Owen Davis' new play, "Those Who Walk in Darkness," to good effect. It seems as if audiences will never tire of trying to help the young girl of the play to live down her dark past only to have it crop up again twenty minutes or so before the final curtain. We can't blame Owen Davis for giving the public what it demands, but, at the same time, we cannot be driven to enthuse over his originality of plot.

For those who enjoy melodrama, "Those Who Walk in Darkness" will furnish an evening of thrills.

Most of the emotion and tear-demanding lines are given to Laura Walker, who plays the role of Viola Swan, the girl who went wrong and later went right. She acted a difficult part well, with rare enunciation and a keen interpretation of the character she portrayed. Howard Kyle, in a role similar to "Bill Jones" in "Lightnin'," tried hard in a role that is not altogether suited to him. In view of the present actor's strike, the line brought a laugh that had not been intended when he said: "There is plenty of work for them as wants it."

Donald Gallagher, as the country boy, gave a good impersonation of a rural lover. Other well acted roles were played by Arthur Shaw, Everett Milburn, Consuela Bailey, George W. Wilson, Amy Ricard, Kathryn Sheldon and Helen Tracy.

## FILM ACTORS AID

LOS ANGELES, Aug. 13.—While Cecil De Mille, director general of the Famous Players-Lasky studios, was giving assurances that no strike would occur in the theatres here, and that the action of the Actors' Equity Association would not affect players, local motion picture stars at the Goldwyn studios subscribed a fund amounting to \$1,000, which was forwarded to New York, where it will be used to aid the striking actors.

It is said by picture men that a total of \$10,000 has already been subscribed by motion picture actors here in aid of the striking actors in New York.

## MINSTRELS POSTPONE OPENING

SAN FRANCISCO, Aug. 18.—The opening of Sam Griffin's Minstrels, scheduled for its premiere at Livermore, August 7, has been indefinitely postponed. Mr. Griffin, after a full dress rehearsal, felt that the company was not up to standard. He has settled up all bills and is paying all the cast two weeks' salary.

## VIOLA FREE TO PRODUCE

LONDON, Eng., Aug. 14.—Viola Tree has announced that she will begin to produce plays at the Aldwych next October, with the permission of Charles B. Cochran, to whom she is under contract. She will not appear in these plays until her contract with Cochran expires. Captain Basil Dean is to produce for her. The first production will be Arnold Bennett's play "Sacred and Profane Love."



# MOTION PICTURES

## UNIVERSAL AND ITALIAN FIRMS COMBINE

### AFTER FOREIGN MARKETS

Universal Film Corporation last week formed a combination with several of the largest producing and distributing firms in Italy by which it will gain a strong foothold in Europe.

By means of this combination, it will obtain control of the Asiatic and Russian fields. So far, the Italian companies have been in control there, with Universal sharing their business. Now, however, the Universal will be in control. The Italian companies also get the rights to all American films brought over by the combination.

The new firm, known as the Roma-New York Pictures Corporation, is a Delaware company, with a capital of \$5,000,000. P. A. Powers is president, General Garibaldi is vice-president, Ann Feinmann, secretary, Captain Ezio Garibaldi, assistant secretary and R. H. Cochrane, treasurer. Tarkington Baker and Dan H. Lederman, Carl Laemmle's assistant, will be on the board of directors and Amerigo Serrao will be publicity agent.

Many prominent Italian actors have been signed for the productions of the company, of whom the foremost will probably be Maciste, the giant star of "Cabrera," "Maciste," "The Warrior" and others. American actors and directors will also go to Italy to produce pictures over there for the American market.

By its many and varied activities, the new firm will, possibly, be able to exclude its competitors and will have the first choice of some of the finest productions that it is possible to conceive, for not only are Italian pictures classics of literature and construction, but the stars and their support are talented performers, only the best being eligible for pictures.

### GETS CAMDEN HOUSES

CAMDEN, N. J., Aug. 16.—The Stanley Company has acquired three theatres in this city. They are to take control of them on the first of September, after they have been remodeled and redecorated. They are the Grand, on Broadway south of Mickle street; the Princess, at Broadway and Chestnut street, and the Plaza, located on Market street near the Colonial Theatre, where the Stanley Company took over some time ago.

### WILLIAMS SETTLES CASE

SAN FRANCISCO, Aug. 15.—Earle Williams has settled the breach of promise suit with Roma Raymond by the payment of a check, the amount of which is kept secret. Williams had intended to appeal.

### BALTIMORE GETS NEW HOUSE

BALTIMORE, Md., Aug. 16.—There will be a new \$1,500,000 theatre erected here by the Century Theatre Company on 18 West Lexington avenue as soon as the property is vacated and construction can be begun.

### GOLDWYN GETS ST. LOUIS HOUSES

ST. LOUIS, Mo., Aug. 16.—Goldwyn has acquired five first run theatres for itself in this city, through its local manager, C. E. Marbury. They are the Pershing, King's, The New Grant, Florissant, and The Lindell and Shenandoah.

### PICTURE ADMISSIONS RAISED

LAWRENCE, Mass., Aug. 16.—The managers of motion picture houses in this city have announced that, beginning next week, the price of admission will be fifteen cents, with one cent war tax.

### SHOW "THE RED VIPER" TUESDAY

Matthias Radin, general manager of Tyrad Pictures, announces that "The Red Viper," written by Winifred Dunn and directed by Jacques Tyrol, will be presented for a trade showing at the Rialto Theatre next Tuesday, August 26th, at 10 o'clock sharp.

"The Red Viper" offers an opportunity to both the State right buyer and the exhibitor. The cast includes Gareth Hughes, Ruth Stonehouse, Jack Gilbert, Alfred Hollingsworth, Irma Harrison and Alberta Lee. The leads are portrayed by juvenile characters. Two love stories are carried through the entire picture.

The production bears the endorsement of leading American institutions and government officials. By inference and suggestion only does it deal with the question of unrest in this country and through the medium of Americanization we combat I. W. W.ism and the so-called Bolshevism that exists in this country. The picture does not in any form, shape or manner enter into any argumentative discussion, pro or con, or does it take any sides on the question of Soviets. It does not go into the Russian situation in any way. It deals directly with the issue that greets you on the front page of the morning and evening papers and is discussed at every gathering, social, political and even religious. It is the vital question of what we are going to do with those people in this country who have not as yet learned fully to understand American institutions, our government, the change of conditions, etc.

### TO SELL BUSHMAN FURNITURE

The effects of Francis X. Bushman will be sold at auction next Wednesday, after three months of litigation. The removal of twenty loads of furniture from Bushman's Baltimore home was started this week and a few have already been placed upon exhibition.

### UNIVERSAL BUYS PLAYS

Universal has purchased twelve new plays for its stars which will be put into production as soon as possible. They are "The Peddler," "Germanine," "No Experience Required," "Myself, Becky," "The Strange Case of Cavendish," "Wits and the Woman," "The Beach Comber," "The Breath of the Gods," "The Hillman," "Ambition," "Betty Reforms" and "A Man of Wrath."

### FAMOUS PLAYER FOLK PROMOTED

There have been several promotions in the Famous Players-Lasky offices during the last week. Louis Dent has been made special representative, replacing Dan Michalove, who resigned. Oscar A. Morgan is now assistant sales manager and Allen S. Glenn is in charge of the accessory and promotion departments.

### SELZNICK INSURES EMPLOYEES

Lewis J. Selznick has insured all of his employees under what is known as group insurance. There are three classes of policy, laborers, clerical help and executives. The insurance is voluntary and each employee is given the choice of naming his beneficiary.

### HAND OUT \$10 RAISES

SAN FRANCISCO, Aug. 16.—A raise in salary ranging from \$10 to \$13.50 per week has been given to all girl employees of the various picture houses and theatres here. This will go into effect on Oct. 20. It applies to ushers, attendants, ticket sellers and door girls.

### FOX BUYS MARK TWAIN STORY

William Fox has purchased Mark Twain's greatest satire "A Connecticut Yankee in King Arthur's Court," in which Tom Mix is to be starred. Work has already been commenced at Hollywood.

## ROWLAND, BACK, CALLS EUROPE FILM HUNGRY

### WANT AMERICAN PRODUCT

Richard A. Rowland, president of the Metro Pictures Corporation, arrived in New York on Saturday after a ten weeks' survey of the motion picture field in Europe and brought back glowing accounts of the opportunities for American films in Great Britain, France and other countries.

Rowland has brought with him five manuscripts of spectacular Drury Lane melodramas. These will be produced for the screen by Screen Classics, Inc., of which he is president, and released under the Metro banner. These plays are "The Best of Luck," "The Great Millionaire," "Hearts Are Trumps," "The Marriage of Mayfair" and "The Hope."

Before leaving England he also made arrangements for a sixth of the Drury Lane productions and will announce the name as soon as negotiations are completed.

Rowland spoke about the relationship of the League of Nations to the film world and said that the proposed league would prove a great boon to the motion picture industry. He also said that Europe is hungry for American productions, and that there is a dearth of motion-picture theatres abroad, especially in France.

"Over there," said Mr. Rowland, "we heard a great deal about the Senate's fight on the peace treaty because the President incorporated the draft of the League of Nations in it; but in the main the feeling seems to prevail that the league idea would win out."

"European enthusiasm over the project of a League of Nations is widespread and genuine. And from my talks with European exhibitors and other amusement purveyors, their common belief is that the spirit of universal brotherhood arising from a world bond of nations is bound to be reflected in increased, world-wide interest in motion pictures. They reason, quite properly, that the motion picture speaks in the language of the universe; and with the United States the keystone of the league, the European's interest in our products and in the picture depicting our people and their habits will have an appeal even more potent than has been the case in the past."

### MUST USE NEW CASES

A final warning to the film trade has been sent out by Chairman P. H. Stilson, of the National Association of the Motion Picture Industry's Transportation Committee, regarding the proper shipment of shipping cases, which must be secured and put in use by September 30, with absolutely no exceptions.

"This matter," said Mr. Stilson, "has been given all the publicity in my power. The specifications required for film cases by the Bureau of Explosives have been published and the trade informed that September 30 is the last date on which shipments under old rulings will be accepted. It is of the utmost importance that shippers bear this fact in mind and make preparations now to have on hand enough of the new cases for their needs."

### OPENING AT PARK THEATRE

"The Right to Happiness," a new Dorothy Phillips picture, has been booked for an indefinite run at the Park Theatre, beginning August 31. Samuel Rothapfel will manage the house during the run of the production.

## Screen Flashes

Lila Lee is to come to New York for a vacation.

R. Cecil Smith is now in the Selznick scenario writing department.

Grace Davidson's first pioneer attraction will be called "The Atonement."

"Don't Shove," featuring Harold Lloyd, is to be released by Pathé on August 31.

Charles Spears has been engaged for leads with Bessie Love.

J. D. Williams and Harry Schwalbe are back from a vacation in Colorado Springs.

The Bray Pictographs are to be known in the future as Bray Goldwyn Pictographs.

"The White Book," an Ince picture, with Dorothy Dalton starring, has been completed.

Charles Gyblin has been engaged by Tom Ince to direct several future Dorothy Dalton pictures.

Florence Reed is to commence work again as soon as her vacation in the mountains is finished.

Henry Miller, Jr., is in the cast supporting Tom Morre in the Piuero play being produced by Goldwyn.

House Peters is to be seen in "Love, Honor and Obedience," the first Katterjohn picture to be made by Equity Pictures Corp.

An aviation field, the first such port on the Pacific Coast, has been named after Thomas H. Ince.

J. J. Marks and G. J. Maur have been added to the list of traveling auditors employed by Select Pictures Corporation.

Gypsy O'Brien has been engaged to appear with Webster Campbell in a new series of O. Henry stories for Vitagraph.

Virginia Hammond made such an impression on the heads of the World Pictures Corp. that she has been made a star in her own right.

H. E. Lotz, at his own request, has been made Los Angeles manager for Select, having given up his position as Pacific Coast representative.

H. C. Cassidy has purchased the rights in North and South Carolina, Georgia, Alabama and Tennessee, to Mack Sennett's "Yankee Doodle in Berlin."

John K. Holden has been assigned as technical director for May Allison in "Fair and Warmer," a film version of Avery Hopwood's farce of that name.

Jimmy Aubrey has just finished writing a comedy for the Vitagraph which is being directed by Noel Smith. It has not, as yet, been given a title.

Bessie Love's newest picture for the Vitagraph, just completed, is called "Over the Garden Wall." Allan Forrest plays opposite her. David Smith directed it.

Arlene Pretty is to be featured in "A Woman in Gray," a new serial produced by the Serico Producing Company. It was written by C. N. and A. M. Williamson.

Ray C. Smallwood is to direct the first of the Drury Lane melodramas which the Metro is to produce. The plays were purchased recently in London by Richard A. Rowland, Metro's president.

Maxwell Karger's Metro baseball team last week triumphed in California over the nine from the Brunton Studio by a score of 11 to 6. The Metro Studio's next game will be with the Tom Ince Studio team.

Mike R. Rosenberg, of the De Luxe Feature Film Company, of Seattle, left New York last Friday after securing a number of productions including "The Birth of a Race" and "Yankee Doodle in Berlin" for Seattle and Portland.

The newest picture in which Corinne Griffith is starred is entitled "The Bramble Bush." She is now working on "The Climbers," a screen version of Clyde Fitch's play, in which Amelia Bingham was featured more than fifteen years ago.

Sammy Burns will be featured in the first of the King Cole comedies of the Motion Picture Producing Company of America. It will be started within a few weeks, when the needed changes in the studio of the company at Dongan Hills, Staten Island, have been made.

(Continued on page 38)



## FILM REPORTS

## HOUSE WITHOUT CHILDREN

Argus Enterprises—Six Reels

Cast

Helen Weer, Gretchen Hartman, Edith Stockton, Richard Travers, Henry G. Sell, George Fox, William Powell and George Hayes.

Story—Dramatic. Written by Robert McLaughlin, directed by Samuel Brodsky, made by Argus Enterprises, distributed through The Film Market, Inc., featuring all-star cast.

## Remarks

From the title the reader will immediately guess that this film is another production along the lines of "Where Are My Children?" released a few years ago, and he will not be far from wrong. The theme is handled well and in the entire production there is but one scene which may have to be cut. But even that may get past the eyes of the average audience, although everyone of the reviewers present at the initial showing noticed it.

Most of the scenes are laid in the home of a rich and, as usual, childless couple. The husband craves children, but the wife, running the society gauntlet, is too busy living up to fashion to even think of the idea. Living with them is a young girl, the wife's brother and another young man who is in love with the girl.

The husband and his brother-in-law leave for Kamchatka for a year, but before they leave the girl tries to tell the brother-in-law something. But he refuses to listen. Later she tells the wife, who is his sister, that she is about to become a mother, and that Jim, her brother, will be the father of the child. The wife and the girl leave suddenly for a country place and announce that they are going abroad.

While they are away the child is born to the girl, and the wife, Marguerite, says that to keep the scandal quiet, and also to make her husband happy, she will announce the child as her own. At the end of the year they return home with the baby, and later Jim and the husband, who is elated by the news of the baby, which he thinks is his own, also come home. They bring with them the news that the young girl, the mother of the child, has become an heiress, and Jim is supposed to break the news. The girl does not tell of the baby's real parentage, but he tells her before telling her of her inheritance that he wants to marry her. She consents and the husband congratulates her on the inheritance. She asks for an explanation and then understands why Jim married her.

This angers her and she throws the ring in his face and Jim leaves the house with a real "Desperate Desmond" air and a "Jack Dalton" laugh.

Meanwhile the baby dies. The girl can no longer contain herself and confesses that she is the mother of the child and that Jim is its father. After a general argument Marguerite tells her husband why she did it and they make up and, in later years, have kiddies of her own, two of them.

The young man who has loved the girl all through her trials and tribulations, then repeats his proposal to her and she tells him that in another year, if he still loves her, they will be married. The only mystery left is "What happened to Jim?" But the film did not show so it must be left to the reader's imagination.

## Box Office Value

Two days.

## "LOVE IS LOVE"

Fox—Five Reels

Cast

Gerry Sands.....Albert Ray  
Polly Ann Kerry.....Elinor Fair  
Nick Barket.....William Ryno  
"Red" Devlin.....Hayward Mack  
Dave Wilson.....Harry Dunkinson  
Capt. of Police.....John Cossar

Story—Dramatic. Written by Richard Washburn Child, scenarized by J. Anthony Roach, directed by Scott Dunlap, photographed by George Schneiderman, featuring Albert Ray and Elinor Fair.

## Remarks

Perhaps, with another cast, this story might please better. But Albert Ray and Elinor Fair are miscast in a production which borders on melodrama. The two have already shown ability in comedies of a lighter vein and should stick to that line. While there are several good bits of acting by them the thing was decidedly overdone in bits.

The story tells of Gerny Sands, who is in the hands of Nick Barket, another "Fagin." Barket makes Gerry aid him in all his robberies, despite the fact that Gerry wants to go straight. Finally, due to Polly, with whom Gerry is in love, the latter breaks away from Barket's hold and secures a job in the hotel where Polly works.

Barket and "Red" Devlin discover him and "frame" a theft on him. He is arrested, but Devlin bails him out, intending to use him.

In the meantime Polly tells the Police Captain all about Barket and Gerry. Barket and Devlin are arrested and confess. Gerry, learning Devlin's intentions, has escaped to another town, where he starts work on a newspaper.

Some months later he hears that Polly is ill and comes to the city to find her. He learns that she and the Police Captain have become good friends and goes to give himself up in order to learn where she is. He finds Polly and the Captain frees him of the charge. "All's well that ends well."

## Box Office Value

One day.

## "CHASING RAINBOWS"

Fox—Five Reels

Cast

Sadie.....Gladys Brockwell  
Billy.....William Scott  
Skinny.....Richard Rosson  
Jerry.....Harry Dunkinson  
Allie.....Irene Aldwyn  
Lucy.....Walter Long  
Mrs. Walters.....Claire McDowell

Story—Dramatic. Written by Karl Harri-man. Scenario by R. A. Baldwin. Directed by Frank Beal. Featuring Gladys Brockwell.

## Remarks

"Chasing Rainbows," as a whole, will please, but the finish will leave the viewer unsatisfied, simply because it requires explanation. The work of the cast is good and the photography of the best.

Sadie is a waitress in the Carter System, well known to all people who have traveled in the West. She is about to become the fiancée of a traveling salesman when she discovers that he has already deserted his wife and child. She gives him his walking papers and believes that she now hates all men. She asks the superintendent of her division to transfer her to another place where she will not meet anyone. He has an ideal place in another town that has recently been opened.

Sadie goes there and meets Billy Thompson, the manager. A strong friendship rapidly ripens into love between them, and Sadie forgets her hatred for the male sex in the company of the pleasant people around her. Billy then decides to try his luck at a newly discovered gold mine.

Meanwhile, Sadie has gone through a lot of adventures because of her friendship for Allie, an outcast girl. While Billy is away, the traveling salesman who was formerly Sadie's sweetheart, enters and tells Sadie that he has killed a man and must get money to return East. She, wishing to get rid of him permanently, gets the money for him and just as he boards the train learns that the man whom the salesman shot was Billy. She goes out into the desert to bewail her grief, and while she is moaning Billy appears and the faded-out shows them in each other's arms. Whether Billy recovered from the shooting or was resurrected from the dead, or whether the party she kissed was his spirit, the film did not show, and the mystery is left to be solved by the patron's imagination.

## Box Office Value

One day.

## SCREEN FLASHES

(Continued from page 37)

David G. Fischer is to direct "Dad's Girl" for World Pictures.

Oscar Apfel is busy cutting "The Oakdale Affair," prior to its release.

The Thanouser Studio at New Rochelle is now called the Fischer Studios.

Louise Lester has been engaged for "The Luck of the Irish," by Allan Dwan.

John Franklin Poland has sold to World Pictures a story called "Possession."

Lila Lee is to be seen in support of Wallace Reid in "Hawthorne of the U. S. A."

Harold Herrick is in charge of the publicity of the Sennett Bathing Girls' tour.

"Legends of the Wilderness" will have its premiere release on October 15 instead of October 1.

Hamilton Thompson has sold to World Pictures, Incorporated, a story called "Miss Captain Kidd."

World Pictures has ready for release a picture called "Where Bonds Are Loosed," a story of the Antipodes.

Corinne Barker has been selected to play the role of Julia Goadesby in "The Climbers," starring Corinne Griffiths.

Charlie Dorey's third film for the Bull's-Eye Film Corporation has been retitled from "The Sweet Shop" to "A Scented Romance."

Margaret Villmore has been signed by the Bull's-Eye Film Corp. and will support Charlie Dorey in his fourth production for that firm.

The first of the Robert N. Chambers stories being produced by the Fischer Features, Inc., has been named "The Amazing Lovers." It was written under the name of "The Shining Band."

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## VAUDEVILLE REVIEWS

(Continued from pages 3 and 4)

## FIFTH AVENUE

(Last Half)

The bill for the last half ranked high in variety and was fully up to the mark as far as entertainment was concerned. The program was a short one, there being just enough to keep the audience on edge. The cool weather, instead of cooling the ardor of the crowd, made it all the more enthusiastic.

Bobbe and Nelson, on number seven, scored the hit of the bill with some comedy and singing. Both have strong, clear voices and the manner in which they rendered a number of popular tunes helped send them over for a substantial hit. The comedy, although eclipsed by the singing was, nevertheless, capably handled and drew laughter.

Arthur Deagon, who occupied the fourth spot, found the going easy and registered heavily with his stories and burlesque comedy. He delivers his material in an expert manner and also gets the desired results from his song selections. One Spanish comedy number had the audience giggling with mirth and the refrain had to be repeated.

Olga Cook is a tall blond girl with a strong soprano voice. She has pleasing mannerisms and a winning way, which made her a favorite here. She sang a number of classic and semi-classic pieces, all of which hit their mark. A male pianist assisted her and rendered a solo during the act which more than held its own, in position number six.

"The Cat," a comedy playlet billed as one of the features, is a much improved act as compared with the same offering when broken in recently. A new special setting and a number of other changes have improved its appearance and the characters now do better with the talk. In the third position, it was well liked.

The Hippodrome Four have an act consisting of old bits. Yet, due to the manner in which they handled their material, the comedy efforts of one of the quartette stood out and they made the fifth peg on the program smooth sailing.

Green and Myra, the second act, was liked. It will be fully reviewed under New Acts.

Lola Girille and Company, in a nicely staged and well executed dancing act, which closed the show, should be able to play the best houses. Here, it held the crowd until the very finish.

Greenlee and Drayton led off with some singing and dancing, and their work sent the show off to a good start. The turn lags somewhat where they try to talk in various languages. Otherwise, it is there. I. S.

## HARLEM OPERA HOUSE

(Last Half)

This bill was better than the majority which have been presented here of late.

The Gypsy Trio, two men and a girl, opened with a snappy dancing act that did not slow up. The three dance well and have a good routine of numbers. The offering will be reviewed under New Acts.

Billy Rhodes, a neat appearing young man in a white suit, found the second spot easy going with his song and pianologue offering. He has a pleasing variety of numbers ranging from ballads to syncopated tunes which he sings well and delivers nicely.

Jack Wyatt's Scotch Lads and Lassies are using the same material and scored their usual hit with it. The girls dance well and do all their work with a lot of spirit. A few solos went over for a good hand, as did the rest of the act.

Eddie and Birdie Conrad followed the film comedy with a song and dance offering written by Conrad. It is now fit for the big time houses, and will find the going easy. Miss Conrad, who is pretty, has a likeable personality, and in addition to those qualities, a good voice. She knows how to deliver a song. Eddie, also, sings and dances well. Conrad knows the calibre of the crowd which collects in this house, and injected a lot of lines and clowning into the act. He did well to do so, for a classy offering has a hard time at this house. The act is nicely set, contains very pretty costumes, and, with the couple handling it, will please anywhere.

Luckie and Harris found it easy going with their comedy patter and singing. Each starts the act with an announcement that his partner is late, but that the act will follow the next one. After discovering each other, they go into a parody on a medley of popular songs and then offered some patter. While a good deal of the material is fast becoming aged, the team deliver it to good effect, and will get laughs along the three-day route. They closed with a number "All in Favor, Say Aye," which requires the use of "plant."

"The Girl in the Air" closed the show with her novelty song offering. She presents a pretty appearance and delivered her numbers well. G. J. H.

## MIDGIE MILLER SIGNS AGAIN

LONDON, Eng., Aug. 9.—Midgie Miller, whom Albert DeCourville took out of the revue at Reisenweber's, New York, and brought over here as one of his stars, has signed an additional ten weeks' contract.

## AMERICAN

(Last Half)

Sweeney and Rooney made a slow start in the opening spot with a parody on a popular song and some dancing. The turn took on a little life with an acrobatic dance by one of the men and some clog dancing by the duo sent them off to a fair hand.

Al Ricardo seems to follow the footsteps of most of the ventriloquists of to-day, in using as many swear-words and as much slang as he possibly can get away with. He can use a lot of new material in his gags. He delivers two songs, one at the opening and the other at the close of his acts.

The Musical Hodges, three women and one man, followed the comedy film and opened with a medley on the French horns. A few numbers on the cornet and trombone followed and were fairly well rendered. The act closed with what was supposed to be jazz, in which the girl at the drums threw a fit, the bells and everything about her on the stage. It resembled an election party more than music of any kind, but it pleased the audience and netted the act a big hand.

Ted Healy offered a black-face act, opening with some comedy remarks and a song. Healy's delivery of his material closely resembles that of Lou Holtz, but is very much overdone. He also has a few spots in his act that follow the lines of Al Herman's and Lou Holtz's material, in talking about the other acts on the bill. His gags contain a few good laughs, but the majority of them are on the "blue" order, which kind of material generally goes good in this house, but may be "not so good" for another. He received a big hand, but did not take a bow.

The Financiers, consisting of five men, among whom are a Frenchman, a Hebrew and an Italian, offered some pleasing singing and some comedy that was fair. The men have good voices, but would do well to add one or two more numbers to the list of their songs.

Bert and Patty Taub followed the news reel and the entrance of Miss Taub seemed to be the signal for noise from the gallery gods. The one fact that immediately did attract attention was her make-up which made her cheeks appear too red. The two are, otherwise, a neat appearing couple, but have not the material to ever let them get beyond the small time. The act contains a few gags that are good and those did not get over in this house. The majority of them are old. They offered a song and closed with a dance in which Miss Taub shimmed in a frenzied manner that, in any other house, would be termed vulgar.

Corse Payton and Company offered a sketch about burglars and dope fiends and tried to make it thrilling.

King and Harvey are still using most of their old numbers, but, as handled by this pair, it is good for laughs in any house. The boys sing well and deliver their songs to good effects. G. J. H.

## TWENTY-THIRD STREET

(Last Half)

The Three Melody Maids who opened the show, have a corking singing act. The girls sing well together, have made wise selections in choosing their numbers and have an act that generally possesses class. The "Bubble" number, with which they closed, sent them off to a good-sized hit. The offering is one which will be able to play the better small time and some of the big time with success.

Frank Gould works in blackface and gives the impression that, with a well-written vehicle, he would be a success in vaudeville. Much of his material, however, lacks quality. The very opening lines of his act are hackneyed, having been used by all sorts of comedians for some time. The same may apply to much of his other talk. Gould has a fair singing voice, and is a capable comedian, but he needs a live, up-to-date line of talk.

Wood and Wyde have an act which carries a pretty setting. It consists mainly of talking and some light comedy. The dialogue is handled fairly well, but there are many places where the turn lags. Some bright lines and something to vary the offering would improve it vastly. As it is, there are many places where it does not hold interest.

Elsie Schuyler has a novelty in her song act, the portion where the girl who acts as model is seen in various costumes being something new. The offering will be reviewed under New Acts.

Sam Hearn appeared next to closing, and, with his violin and a line of chatter, as well as a song, amused the audience. Hearn is an able rube comedian. He does, however, need some new gags, as some of those he uses have become old and will not cause much mirth nowadays.

The "New Leader," a comedy act with seven people, closed the show and held the crowd until the very finish. It will be more fully reviewed under New Acts. I. S.

## CENSORS BUSY IN FRANCE

PARIS, Aug. 8.—The Ministry of Public Instruction, has been given censorship jurisdiction over all motion picture production other than those showing actual facts or happenings and a committee of thirty has been appointed to examine all scenarios and productions.



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